

RESTORATIVE IMAGINATION: ARTISTIC PATHWAYS



Ideas and experiences at the
intersection between art and
restorative justice

Title

Restorative imagination: artistic pathways

Ideas and experiences at the
intersection between art and
restorative justice

Editors

**Emanuela Biffi &
Brunilda Pali**

Design

**Zinzi Moons, Kevin Eker &
Cedric Zwaenepoel**

Acknowledgements

Edit Törzs, Rik Defrere, the editorial committee of the Vol. 18 issue 2 of the EFRJ Newsletter (Martin Wright, Robert Shaw, Branka Peurača, Nicola Preston, Diana Ziedina, Catherine Jaccottet Tissot), the proofreader Marlies Talay and all authors of the articles.

If you want to share your thoughts about this booklet or about innovative and inspiring experiences on the intersections between arts and restorative justice, please share them with the EFRJ Secretariat at info@euforumrj.org.

Coverphoto: ©Catilina Sherman, project: 'Il bagatt'



© European Forum for Restorative Justice 2017
Hooverplein 10 - 3000 Leuven - Belgium
www.euforumrj.org info@euforumrj.org



This publication has been funded with the support of the European Commission. The sole responsibility of this publication lies with the EFRJ. The European Commission is not responsible for any use that may be made of the information contained herein.

Introduction

Contents

Restorative imagination

14 Ancient Greek tragedies in the light of restorative justice

21 The contribution of music to restorative justice

27 Music language and the restorative approach

31 The use of humour, laughter and the vision of the clown in the restorative process

36 Kintsugi: the art of broken

40 Il Bagatt: the craft of the cobbler

48 Kandinsky: Reciprocal Agreement 1942

Art as restoration and dialogue

54 The role of the arts and gifting in the restorative process

64 Utopia: between deed and dream

69 Music inspiring change in a violent place

75 Using visual arts approaches to enhance victim awareness

84 Show the world the strength you have despite the trauma you have faced

86 "Don't be friends with your grievance": lessons from a children's contest

91 Engaging young people in the arts and restorative practices

96 Restorative justice behind bars: a graffiti art project

98 Educational benches for the project *Errors as Opportunity*.

103 Restorative justice and green opportunities for juvenile offenders

107 Finding oneself through art: projects for juvenile offenders

Making visible and giving voice through art

118 A Conversation: from theatre to film

124 Beyond punishment and restorative justice

130 Restorative justice: another way

134 From each side

141 Prison radio: giving voice to alternative stories

148 Prison-theatre and restorative justice

153 Walls talk: restorative art works inside and outside prison

156 Fairy tales from prisoners: an audiobook for kids

157 Koestler Trust: art awards scheme for offenders

160 Human chain and songs outside prison walls

162 Photo requests by people held in extreme isolation

Intro- duction

The international Restorative Justice Week (#RJWeek), which takes place every year at the end of November, is a time to celebrate our annual achievements in the field of restorative justice, as well as create Inspiring Innovations. On this occasion, some will explore how restorative justice values, principles and standards can be implemented in our everyday lives. Others will explore the application of restorative justice practices beyond criminal justice, such as urban contexts, diverse communities, schools, or workplaces. Still others will explore the potential of other disciplines for the development of new innovative practices which still aim at the restoration of the harm that originates from a conflict.

For several years, the European Forum for Restorative Justice has explored innovative and inspiring practices which bring together different forms of art and restorative justice. The idea is to use the #RJWeek to raise awareness about restorative justice by collecting, sharing, and creating stories and experiences on the use of art for storytelling, encouraging dialogue, repairing harm, supporting the rehabilitation of victims and offenders affected by a crime or, more generally, of anyone involved in a conflict. The art forms presented here are very broad, and include theatre, music, film and documentaries, books, graffiti, radio, painting, ceramics, photography, circus clowns, fairy tales, and restoration of urban areas: once more, our restorative justice community (and not only, since artists too offered their contributions) surprised us with the capacity to imagine and look beyond usual practices.

Typically, restorative justice practices require verbal communication between conflicting parties, as happens in mediations, circles, and conferencing, but there may be cases that need other forms for expressing feelings and emotions. This could be the case with children, or other vulnerable people for whom verbal expression is difficult. In this booklet we include reflections and ideas as well as real projects and experiences on how art can be used to contribute to restorative justice as an instrument for overcoming trauma, sharing experiences and emotions, preparing for a meeting or even engaging in dialogue with the other party.

Still, stories requires some courage to be told. In cases when restorative justice encounters take place, often the experience is appreciated only by a small group of people. Raising awareness about restorative justice remains a big challenge in our community. The larger public is not aware about the existence of these services, and information may reach individual citizens only when they interact with the criminal justice system, and in many countries this is still not the case. For this reason, in the booklet we dedicated space to those people who engaged in restorative justice and had the courage to tell their story, now represented in different forms of art. It is also dedicated to those artists who devoted their enthusiasm and commitment in listening and sharing those stories to a wider public, and to all those activists, professionals and dreamers who set up inspiring projects and initiatives to project the voices of vulnerable groups.

Enjoy reading, and we hope you get inspired. We also wish for this booklet to be the first edition of many in which we can share your artistic-based restorative imaginations and realities. ~

13

Restorative imagination

In this section, we have put together some original presentations on the link between arts and restorative justice, which are not real projects but lie at the horizon of imagination. Each piece offers inspiring reflections on how to read different forms of art (theatre, music, circus, ceramics, photography, painting) through restorative lenses.

Ancient Greek tragedies in the light of restorative justice

«Ἔστιν οὖν τραγωδία μίμησις πράξεως σπουδαίας καὶ τελείας, μέγεθος ἐχούσης, ἡδυσμένῃ λόγῳ, χωρὶς ἐκάστῳ τῶν εἰδῶν ἐν τοῖς μορίοις, δρώντων καὶ οὐ δι' παγγελίας, δι' ἐλέου καὶ φόβου περαίνουσα τὴν τῶν τοιοῦτων παθημάτων κάθαρσιν»

- Αριστοτέλης, Περί Ποιητικής, κεφ. 6, 1449b24-28

Ancient Theater of Epidauros, GREECE



Greek tragedy: the oldest restorative artistic model?

Aristotle considered tragedy the greatest and most important type of art. In his famous "Poetics", he defined tragedy as "the imitation of an action that is serious and also, as having magnitude, complete in itself; in language with pleasurable accessories, each kind brought in separately in the parts of the work; in a dramatic, not in a narrative form; with incidents arousing pity and fear, wherewith to accomplish its catharsis of such emotions." (Bywater: 35). Indeed, the Greek tragedies are one of the oldest written forms of drama worldwide. According to the Aristotelian definition, four of its most important elements are "imitation", "pity", "fear", and "catharsis".

The "imitation" (Greek *μίμησις*, *mīmēsis*) is an effort to capture the essence of reality through the use of artificial means. The "pity" (Greek *ἔλεος*, *eleos*) is the feeling of pain somebody experiences when facing the suffering of another person, whereas the "fear" (Greek *φόβος*, *phobos*) is the sense of panic or terror that makes one person feel as if he/she is losing him/herself. The feelings of pity and fear that tragedy raises are finally purged, cleansed ("catharsis"). Although "catharsis" is a constructive, educative, cleansing and honest procedure, it still remains enormously rough, because it requires dealing with pain. This emphasis of suffering is a key element that links the ancient tragedy with a restorative process, especially if one considers crime as "a violation of interpersonal relationships" (Zehr and Mika 1998: 17). In fact, Greek tragedies represent passions, conflicts and moral dilemmas that imply complexity of relationships and strong interactions between the protagonists. Dialogues and monologues reveal the vulnerability of the characters as well as their personal needs (such as need for forgiveness, need for recognition, need for expression).

¹ As Potts writes, imitation "means producing as accurately as possible the effect that a situation, or an experience, or a person, would produce in its true natural form, without the intrusion of extraneous or irrelevant accidents" (POTTS: 67)

In addition, Nietzsche observes in his book *'The Birth of Tragedy'* that in the Greek Tragedy there are two opposite forces, two central principles that coexist, whose tension and combination produces the true tragedy. The Apollonian principle, derived from the concept of Apollo, the Greek god of light, is the basis for analytic distinctions, strongly related to the idea of individuation, through which form and structure are provided. The Dionysian principle, derived from the Greek god of wine, drunkenness, ritual madness, theatre, represents situations that break down individuation, as well as all forms of enthusiasm and ecstasy that bypass pity and fear, towards an eternal joy, which nonetheless encompasses destruction (Nietzsche 1993: 147). Moreover, in Greek tragedies, the individual and collective values are challenged and, once conflicts arise, the concept of the tragic is established. The confrontation between the heroes is inevitable. Hence, these two opposite, yet complementary, insights in Greek tragedy could refer to the tension between the attempt to defuse and treat a conflict/ suffering and at the same time to rebuild a broken human relationship during a restorative encounter.

Raising awareness on restorative justice through Greek tragedies

Greek tragedies are inspired by the original mythological material but what really happens on stage is a simple imaginary intervention. Tragedies are not penned in order to demonstrate the truth or the objectivity of the story. On the contrary, actors' experiential performance on stage deals with the impact that consequences and probabilities of the original story may have on the viewer's consciousness. This explains why tragedy is considered the archetypal form of "classical" theatre, characterized by "timelessness" and "universality" and, like biblical stories, tragedies are susceptible to "host" individual conflict cases, individual human pain and suffering. Furthermore, during a tragedy play, drama, as an element of human nature itself, is unfolded in a "natural", balanced way, without underestimation of the conflict, nor devaluation of human endeavour. In addition, tragedy (and theatre in general, as opposed to other literary genres such as poetry, literature etc.) is written to be played in a particular space/time, and addresses spectators in a collective way, rather than individual readers (Frye 1971: 489-514). Therefore, tragedy, and theatre in general, is a "stillborn" type of art, namely every theatrical drama play is unique, and the moment of its creation is also the moment of its end, as with restorative encounters.

Indeed, Jacqueline Morineau in her book "L'esprit de la mediation" makes a connection between mediation and the Greek Theatre. Indeed, the common ground between Greek tragedies and restorative justice is established since they both provide whole personal recovery in a social, individual and cultural level. They also both provide space in a creative way for the development of several skills with the complexity of human relations and conflicts, human pain and emotions, human passions, etc. The question now is how Greek tragedies could be set up for raising awareness on restorative justice. In fact, Greek tragedies have all the elements for a possible configuration of a "restorative encounter" turned into theatrical play: (1) the tragic heroes that could represent the stakeholders in a conflict, (2) the chorus that could be put in the role of a mediator, (3) the audience that could be seen as civil society members.

Sophocle's sculpture in front of National Garden of Athens



In some Greek tragedies, there is a direct dialogue/confrontation between the protagonists of a conflict, such as the dialogue between Antigone and her uncle Creon ("Antigone" by Sophocles), the dialogue between Electra and her mother Clytemnestra who killed her husband and Electra's father ("Electra" by Sophocles), or the dialogue between Menelaus and Hecuba ("The Trojan Women" by Euripides). What artistic result could we have if we replaced the original tragic dialogues with modern restorative dialogues, focused on the suffering and pain of the original data? For instance, could we imagine Antigone or Electra explaining why they would eventually decide to participate in a restorative encounter and what they expect from it? Equally, what would Clytemnestra say to her two children Electra and Orestes about the murder of their father during a restorative encounter? How would the two children react? The configuration of these imaginary "restorative" dialogues would be even more realistic if improvised, as stakeholders' dialogues are during a restorative encounter.

Moreover, the Greek chorus is a group of actors-performers that intervenes in unison and in interaction with the protagonists in order to narrate some information about the case or pass several comments on the action of the drama. Their role is of vital importance for the whole progress and evolution of the tragedy on stage. As Nietzsche writes, the chorus acts as "a living wall against the assaults of reality because it [...] represents existence more truthfully [...] and completely than the man of culture does, who ordinarily considers himself as the only reality" (Nietzsche, 1993: 201). Hence, the chorus would be a suitable theatrical pattern for the representation of the mediator of a restorative encounter on stage. As for stakeholders, the chorus should also be played in an improvisational way by professional actors.

In this project of representation of restorative encounters through tragedies, even the public (the audience), on the condition that it is already aware of the story of the tragedy, could have an important and interactive

role to play, if participating and acting as "members of civil society". Indeed, before the start of the play, people from the audience could be provided with the opportunity to write down (on paper) their imaginary questions addressed to both main stakeholders-protagonists. After the collection of the imaginary questions of the audience, a necessary selection should be done by one specialist on restorative justice, in order to ensure the pertinence of public's participation. All these questions then, would be in the disposal of the chorus (acting as mediator), in order to address them loudly to the stakeholders, during the play, and make them find an answer in front of everybody. This option would make the project even more realistic, improvised and closer to the real conditions of a restorative encounter.

The "Theatre of Changes", an inspiring theatrical school in Athens

The above described idea-project was at first discussed and developed in Athens (August 2017), at the twenty year old theatrical school, the "Theatre of Changes", with the kind collaboration of the drama teacher and artistic director of this school Evdokimos Tsolakidis. As revealed by its appellation, the "Theatre of Changes" is inspired by the idea that theatre, as an artistic type, is extremely related, through interactions and connections, to society and its evolution. As it is announced at its website, this theatrical school's educational purpose is to give emphasis to "sensory awareness, emotional resources, imaginative creativity, and belief in the given circumstances" and to focus improvisations on "listening, imaging, relationships, moments of discovery, confrontation and conflict, subtext, unusual circumstances, fantasy and special problems facing the actor in the context of the play or film text"². I consider its philosophy to be in harmony with the restorative justice movement, which is considered an innovating project for change in the way human conflicts are perceived and treated. –

² http://www.theater-school.com/index.php?option=com_content&view=article&id=135:evdokimostsolakidis&catid=58:infomat

// Katerina Soulou

Ph.D student, Aix-Marseille University (France)
aikaterinasoulou@gmail.com

// Acknowledgements

I would like to personally thank Evdokimos Tsolakidis for his contribution to this idea, our interesting discussions, his useful remarks and his precious collaboration for this project.

// References

- Aristotle, Butcher S.H. (1895). *The Poetics Of Aristotle; translated with a critical text by S.H. Butcher*. London, Macmillan
- Bywater, I. (1920) With a preface by Gilbert Murray. *Aristotle on the Art of Poetry*. New York, Oxford University Press
- De Romilly J. (1970). *La tragédie grecque*. Paris, PUF
- Dromazos S. (1984). *Ancient Drama*, Athens, Kedros/ ΠΟΜΑΖΟΣ Σ. (1984), *Αρχαίο Δράμα, Αθήνα, Κέδρος*
- Frye N. (1971), «Littérature et mythe» *Poétique 8* : 489-514
- Gavrielides T., ARTINOPOULOU V. eds. (2013), *Reconstructing Restorative Justice Philosophy*, New York, Routledge
- Kitto H. D. F. (2011), *Greek Tragedy*, Routledge, ser. "Routledge Classics"
- Konstan D. (2001), *Pity Transformed*, London: Duckworth
- Moretti J. Ch. (2001), *Théâtre and Société dans la Grèce antique*, Paris, Librairie Générale Française
- Morineau J. (2014), *L'esprit de la médiation*, Paris, Erès, coll. « Trajets », (1ère ed. 1998)
- Nietzsche F. (1993), *The Birth of Tragedy*, Penguin
- Potts L. J. (1953), *Aristotle on the Art of Fiction*, London: Cambridge University Press
- Unamuno M. (1954) [1926], *The Tragic Sense of Life*, J.E. Crawford Flich, London Dover Publications
- Xanthaki-Karamanou G. (2015), « Moral and Social Values from Ancient Greek Tragedy » , *Dialogue and Universalism*, 25: 20-29
- Zehr H., Mika H. (1998), « Fundamental Concepts of Restorative Justice», *Contemporary Justice Review*, 1: 47-55
- Zehr H. (1990), *Changing Lenses: A New Focus for Crime and Justice*, Scottsdale, PA: Herald Press

The contribution of music to restorative justice

Restorative justice through the lenses of humanism

Justice centred on people: this is one of the fundamental features of restorative justice, which handles conflicts not only by returning them to the parties (Christie, 1977), but by favouring relational dynamics (Burnside G. & N Baker, 1994) able to make the parties overcome conflicts in a productive and non-destructive way.

To attain this goal, restorative justice needs the contribution of several different disciplines, which converge into a non-insensitively normative understanding of conflicts: anthropology, ethics, criminology, victimology, law, psychology, and philosophy are some of the Humanities which first urged the identification and progressive refinement of restorative justice programmes.

This multidisciplinary approach has played a vital role and has its origin in a historical period where the centrality of the human being stemmed from the encounter between different sectors of knowledge: fifteenth-century Italian and European Humanism, an age in which the issue of human dignity recognition was characterised by profound intellectual and moral reflection.

In the development of restorative justice, the traits of this humanism – which can be identified here as humanism of justice – are revealed by the cooperation among different disciplines aimed at outlining techniques and methods to promote people's dignity, and meetings between the parties to overcome the victimisation experience, and to encourage reciprocal listening, empathy, recognition of others (Mannozi & Lodigiani, 2017).

In the victim-offender mediation model developed by Jacqueline Morineau (1998), the same Humanistic attitude can be clearly recognised: the

ability to look back at the experience of the Ancients, and of the Greeks in particular, to imitate what made that civilisation so great. Jacqueline Morineau, an archaeologist and numismatics expert, has looked back at Greek tragedy to propose a mediation method – the so-called humanistic mediation – which has been widely adopted at least in Italy. The pillars of this model are: dialogue, empathy arising from storytelling related to the crime perpetration and to the victimisation experience, ability to handle emotions, and the mediator's role as a 'mirror', capable of reflecting the parties' emotions without affecting them, and of being equally close to both of them.

Once again, Plato, in *Teeteto*, recalls the value of self-consciousness acquired through dialogue: "... through you I said much more than I have in myself" (Plato, *Teeteto*, 210b).

Communication therefore plays a pivotal role in victim-offender mediation, especially in conflicts involving serious crimes, or in cases in which sharing radically different perspectives and memories of the crime is necessary, as with crimes related to terrorism or interethnic and political conflicts (Bertagna, Ceretti & Mazzucato, 2015). However, dialogue, especially in conflicts among individuals, can be adversely affected by a number of difficulties possibly related to limited communicative and cognitive capabilities or empathic attitudes of the parties (H. Hayes-P. Snow, 2013), which might preclude the positive outcome of a mediation.

Given the central role of communication, the question is whether restorative justice could benefit from the support of other disciplines above and beyond those traditionally at the basis of restorative justice itself, such as art and music which have entered the world of justice only in recent years.

Recently, digital and media artists have contributed not only to the development of offenders' rehabilitation and social reintegration programmes, but also to restorative justice ones by implementing projects of great interest (Pali, 2014). According to Howard Zehr: "It is one of the most promising frontiers in the restorative justice field: the intersection between justice and the arts" (2014: 95).

Could music have a role in the field of restorative justice? Could music help to promote empathy, open communication channels, and encourage a beneficial disposition toward dialogue and encounter?

The therapeutic-communicative value of music for restorative justice

The use of musical experience in therapeutic and rehabilitative contexts is well-documented and founded on many interdisciplinary, experimental and research activities where music has shared primary or secondary goals with medicine, neuroscience, psychology and social science.

The reparative function of the musical language has proven to be effective even in the field of justice, where it has entered on tiptoe, and as a minor servant in rehabilitation and retrieval programmes for detainees. The context of prisoners' rehabilitation has to do with complex internal processes, in which the primary goal always involves awareness of oneself and of his or her actions, social relations management and acquisition of a new identity.

The musical experience, in a non-semantic way, conveys important values, such as respect for shared time through sense of rhythm, for shared actions by constantly listening to one another, and for the aesthetic experience through a cognitive and performative one. However, in order for these values to become a prerequisite for the offender's future choices, they must be accepted at a conscious level and consciously transposed onto his or her action plan.

Generally speaking, the management of aggression, in all its human manifestations, is the most important challenge for the many-sided world of justice: the offender's clear and explicit aggression, the victim's often repressed and hidden one, and the cross-cutting and always oppressive social one. It is perhaps in the context of aggression management that music can and should work, expressing its top reparative values.

In the area of restorative justice, music could help the conflicting parties to acquire the correct listening and time dynamics, which are the core values of the musical experience, in a shared modality. This way of sharing, listening, and 'feeling' time – to be seen in a qualitative (as *kairos*) and not just in a quantitative perspective (as *kronos*) – could effectively support the success of restorative justice programmes.

Can music relieve pain and be useful in restorative justice paths?

Studies that have observed and evaluated the effect of musical experience on the victims are not very numerous and have mainly focused on specific contexts.

In a study carried out with a group of veterans and post-traumatised soldiers, the use of music reduced the effects of traumatic emotions and increased the expression of non-traumatic feelings (Bensimon, Amir & Wolf, 2012). Similarly, the book *Broken Spirits: The Treatment of Traumatized Asylum Seekers, Refugees and War and Torture Victims* has collected the works of the most respected mental health specialists, providing the most updated knowledge about the post-traumatic stress syndrome. The book deals with current social problems such as mass migration, refugee hospitality, and the new cultural sensitivity which must be the basis for diagnosis and treatment of traumatised people. Part IV of this volume deals with the role of art and music in treatment and describes the most relevant results.

An important role is assigned to musical creativity, which can release an important kind of energy and promote self-esteem. The use of creativity with young people going through adolescence with serious emotional disturbance has been of particular interest. An Ergetene's study (1990) considered the experience of groups of teenagers who wrote lyrics and composed their own music. In addition to an exhaustive overview of the problems involving adolescents with emotional disabilities, the study provides a theoretical review of the use of song composition in a rehabilitation setting. It highlights substantial effectiveness of creative experiences in developing group cohesion, in promoting personal expression and self-esteem, in understanding one's own feelings and needs and other people's.

Similar aims and outcomes characterise Strehlow's pilot study (2009) where teenagers who suffered sexual abuse faced restorative pathways, in which musical therapy was associated with other recovery strategies. The study shows that the use of musical activities can increase abused adolescents' self-esteem and self-confidence significantly.

Thus, music plays an important role in relieving some of the effects of victims' suffering. Hernandez-Ruiz's (2005) study highlights the effectiveness of music combined with progressive muscular relaxation techniques in treating anxiety in abused women in refugee communities. The experiment involved 25 women dwelling in two Midwest refugee communities, a pre-test / post-test protocol with a control and experimental group was employed, and the musical experience was developed in 5 30-minute sessions over a 5-day period.

The results indicated that musical experience was an effective method of reducing anxiety levels and favoured a significant improvement in sleep quality in the experimental group. These findings are encouraging also as far as research on domestic violence is concerned, which has highlighted that growth of personal resources is an important aspect of the recovery process for female victims. Reducing anxiety and improving sleep quality can actually generate an increase in personal resources, and musical experience plays an encouraging role. →

// Anna Maria Bordin

Conservatory "Niccolò Paganini" of Genoa (Italy)
annamaria.bordin@conspaganini.it

// Grazia Mannozi

University of Insubria (Italy)
grazia.mannozi@uninsubria.it

// References

- Bensimon, M., Amir, D., & Wolf, Y. (2012). A pendulum between trauma and life: Group music therapy with post-traumatized soldiers. *The Arts in Psychotherapy*, 39(4), 223-233.
- Bertagna, G., Ceretti, A. & Mazzucato, C. (eds.). (2015). *Il Libro dell'incontro. Vittime e responsabili della lotta armata a confronto, il Saggiatore*, Milano.
- Burnside, G. & N. Baker (eds.) (1977). *Relational Justice: Repairing the Breach*, Waterside press, Winchester, 1994.
- Christie, N., *Conflicts as property*, in *The British Journal of Criminology*, n. 1, 227-248.
- Clendenon-Wallen, J. (1991). The use of music therapy to influence the self-confidence and self-esteem of adolescents who are sexually abused. *Music Therapy Perspectives*, 9(1), 73-81.
- Ergertene, C. D. (1990). Creative group songwriting. *Music Therapy Perspectives*, 8(1), 15-19.
- Goldstein, S. L. (1990). A songwriting assessment for hopelessness in depressed adolescents: A review of the literature and a pilot study. *The Arts in Psychotherapy*, 17(2), 117-124.
- Hayes, H. & Snow, P. (2013). Oral language competence and restorative justice processes: Refining preparation and the measurement of conference outcomes. *Trends & Issues in Crime and Criminal Justice*, 463, available at: <http://www.aic.gov.au/publications/current%20series/tandi/461-480/tandi463.html>
- Hernández-Ruiz, E. (2005). Effect of music therapy on the anxiety levels and sleep patterns of abused women in shelters. *Journal of Music Therapy*, 42(2), 140-158.
- Mannozi G. & Lodigiani G.A. (2017). *Giustizia riparativa. Formanti, parole e metodi*, Giappichelli, Torino.
- Morineau, J. (1998). *L'esprit de la Médiation*, Toulouse, Erès.
- Pali, B. (2014). Art for social change: exploring restorative justice through the new media documentary Inside the distance. *Restorative Justice: An International Journal*, 2(1), 85-94.
- Platone, Teeteto (386-367 b.C.)
- Shafer, K. S., & Silverman, M. J. (2013). Applying a social learning theoretical framework to music therapy as a prevention and intervention for bullies and victims of bullying. *The Arts in Psychotherapy*, 40(5), 495-500.
- Skaggs, R. (1997). Music-centered creative arts in a sex offender treatment program for male juveniles. *Music Therapy Perspectives*, 15(2), 73-78.
- Strehlow, G. (2009). The use of music therapy in treating sexually abused children. *Nordic Journal of Music Therapy*, 18(2), 167-183.
- Wilson, J. P. & Drozdek, B. (2004). Broken spirits: *The treatment of traumatized asylum seekers, refugees and war and torture victims*. Routledge.
- Zehr, H. (2014). The art of justice: a reply to Brunilda Pali. *Restorative Justice: An International Journal*, (2), 95-102.

Music language and the restorative approach

*"The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems and spoils;
The motions of his spirit are dull as night
And his affections dark as Erebus:
Let no such man be trusted"*³

The Greek word for music is *μουσική*, which literally means together sounding. As a matter of fact, we can first assume that music might be an effective medium in restorative justice programmes since music itself is a universal language. Different from the use of words but helpful in connecting people⁴, dealing with emotion and self-care, concerning both body and spirit⁵, it represents a strong non-verbal source of communication. The philosopher Severino Boezio in the VIth century considered the *musica humana* as the one which expresses the brain together with the body, being an essential part of us mixing the physical and the intellectual part of the human being⁶.

In the myth, Phoebus was the God of Medical Science together with the God of Music: it is widely known that music, since Ancient Egypt, has proved to have a beneficial effect on health. But can we further assume that it also positively affects emotional relationships? That it has a positive educational function toward sociological mindfulness⁷? Is the mythic novel of Orpheus⁸ transferable to reality? In the Holy Bible, the

³ The present article is an expanded and reviewed version of a speech given as an introduction to the welcome concert organised by the Restorative Justice and Mediation Studies Centre and the University of Insubria and offered by Melazzini Foundation on arts, culture and solidarity for the EFRJ Summer School on 'Restorative Justice & serious crimes', that has taken place in Como, 24-28 July 2017

⁴ W. Shakespeare, *The Merchant of Venice*, Act V, Scene I.

⁵ Philip Ball gives the information that the space missions Voyager 1 and 2 have sent outside the Solar System a copy of a disc of Bach's Clavicembalo ben temperato and other music, in the assumption that even in other worlds the language of those sounds could be understood; cfr. Ball PH., *L'istinto musicale*, Dedalo 2016, 15 ss.

⁶ "[...] For these two, then, it seems there are two arts which I would say some god gave to mankind, music and gymnastics for the service of the high-spirited principle and the love of knowledge in them [...] for the harmonious adjustment of these two principles" Plato, *Republic*, v. III sections 411e

⁷ Boezio S., *De Institutione Musica*, Istituto italiano per la storia della musica, 1990.

⁸ Ball PH., *L'istinto musicale*, Dedalo 2016, 32.

prophet Samuel tells the history of King Saul who had lost the divine spirit, and had become cruel and evil-minded: it was the sound of David's harp that brought peace back into his soul⁹.

Plato and Aristotle, like Saint Augustine, viewed music as an instrument to realize social harmony, but also capable of causing conflicts when used in a wrong direction. Nonetheless, generally speaking, it is less debatable among authors (the master being represented by Luther) that music benefits society as a whole and carries a moral function¹⁰.

In more recent times, we should mention the Mozart's *Singspiel* "The Magic Flute", Act I, scene XVII, where the music of the magic bells played by Papageno mesmerizes Monostatos, who had previously captured Tamino and Pamina, leading him to dance and sing joyously and to make them free, and accomplishing a fundamental role on the road to a durable justice.

To sum up, music affects not only the behaviour but also the emotional state¹¹, connecting people with vibrations, as an Italian author says¹². Music therapy supports all functions of an individual, integrating both internal and interpersonal mechanisms of recovery¹³. Music has therefore a restorative function at personal, interpersonal, and community levels. At the personal level, music can be used to explore complex emotions and express them non-verbally. At the interpersonal and community levels, music has the power to communicate non-verbally, which can lead to remorse and reconciliation.

Creating a bridge between the victim and the offender, music offers opportunities to resolve negative emotions and facilitate reconciliation, and further promote intrapersonal growth through gaining insights on emotions. As Plato had said: *"And is it not for this reason, Glaucon," said I, "that education in music is most sovereign, because more than anything else rhythm and harmony find their way to the inmost soul and take strongest hold upon it, bringing with them and imparting grace, if one is rightly trained, and otherwise the contrary?"*¹⁴

Can we demonstrate this assumption? Some authors have defined the influence of Mozart's music with the term Mozart's Effect, extending it also to other composers. Although the thesis has not yet been scientifically demonstrated¹⁵, the introduction of speakers playing Mozart's music in a City Mall in a small town in June 2009 has led to a steep fall in petty crime and anti-social behaviour¹⁶.

We can mention three more ventures where music was implemented with a restorative approach, if not strictly involved in restorative justice. The first two are recent and well-known experiences.

José Antonio Abreu in 1975 in Venezuela created El Sistema, an organization that has given free musical education to young people of the *barrios* (neighbourhoods), at-risk communities. The programme's emphasis is placed on creating a community that supports one another. A deep sense of value, of being loved and appreciated and the trust for the group process and cooperation, enables them to avoid the influence of a violent and conflictual society, preventing them from becoming either victims or offenders. The Sistema Abreu is now also implemented in Italy in the Youth Orchestra System, sponsored by the late and influential Claudio Abbado, where the orchestra is seen as the ideal world, so-called *società ideale*¹⁷.

Secondarily, music as a resolving conflict therapy is well represented by the various programmes of choirs being organized with prison inmates. Singing in a choir honours the worth of all people, recognizing the importance of community and reinforcing the idea that the healing of relationships is possible¹⁸.

⁹ Orpheus presented himself in front of the God of the Underworld Hades (Pluto) and his wife Persephone. Orpheus started playing his lyre for them and the cold heart of Pluto started melting, due to the melodies coming from Orpheus' lyre. All that vast multitude were charmed to stillness. Hades told Orpheus that he could take Eurydice with him.

¹⁰ Samuele, 1.16, 14-23.

¹¹ Roeders J.G., The search for a survival value of music, *Music Perception*, 1, 1984, 356.

¹² Zentner M., Grandjean D., Scherer K., Emotions Evoked by the Sound of music: Characterization, Classification, and Measurement, *Emotion* 2008, v. 8, 494-521. Some authors, and Schopenhauer is among them, distinguish: the music would express emotions - has an imitative power - instead of inducing them. But still, it is related to emotions.

¹³ Romano A., *Musica e psiche*, Bollati Boringhieri, 1999.

¹⁴ Montinaro A., *Musica e cervello*, Zecchini 2017, 56.

¹⁵ Plat. Rep. 3.401d-e, in Plato in Twelve Volumes, Vols. 5 & 6 translated by Paul Shorey, Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1969. Plato also said in Protagoras: "they insist on familiarizing the boys' souls with the rhythms and scales, that they may gain in gentleness, and by advancing in rhythmic and harmonic grace may be efficient in speech and action; for the whole of man's life requires the graces of rhythm and harmony" Plat. Prot. 326b, in Plato in Twelve Volumes, Vol. 3 translated by W.R.M. Lamb, Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1967.

¹⁶ A researcher has observed how music affects the levels of testosterone, diminishing it, and therefore, as a hypothesis, reducing aggressiveness, cfr. Montinaro A., *Musica e cervello*, Zecchini 2017, 45.

¹⁷ <http://www.stuff.co.nz/national/crime/4318103/Mozart-quells-Christchurch-mall-vio>

The news reports that the figures are staggering: the number of anti-social incidents attended by city centre security guards, known as ambassadors, fell from 77 a week in October 2008 to two for the same week this year. The number of drug and alcohol-related incidents fell from 16 in 2008 to zero that year. The number of times the ambassadors helped shopkeepers with troublesome customers has fallen from 35 to nothing.

¹⁸ https://it.wikipedia.org/w/index.php?title=Societ%C3%A0_ideale&action=edit&redlink=1

¹⁹ Montinaro A., op. cit., 71 witnesses the benefic effect of choral music on deprived persons.

The two experiences have something in common: music is in both cases played collectively, as it is on stage, and in the ancient work songs. It is not then a parameter only for classical music but for every form of music. We cannot forget jazz music ensembles, such as the Billy Cobham string quartet, a project intended to develop the intercultural character of the language of sound¹⁹, or, on the other hand, particular performances with specific instruments, as the so-called Beating The Drum²⁰: a drum installation made of classical percussion drums in different sizes that can be played by everybody in the audience, resulting in a concert where 300 people play together, expressing emotion while experiencing the vitality of the rhythm.

The third experience is defined by the history of music; it took place in Venice, Italy: the *Pio Ospitale della Pietà* was one of the orphanages in the lagoon city, where orphans and abandoned children, vulnerable victims of social conflicts, were housed; the little girls (called "*putte*") who were living there were introduced to music and studied since their childhood under the guidance of the greatest composers and virtuosos of the most musical city in Europe, headed by Antonio Vivaldi. There, a first example of a restorative approach, they had the chance to recover from a poor situation, become skilful artists, with the enlightened idea that the music of the "*Figlie di Choro*" (the other name used to call the young girls and women trained to become musicians) would have brought high standards of ethics and reconciliation.

In recent years the relationship between music and restorative justice has aroused interest also in the scientific community²¹. The topic, as far as we can see, has a rich future. –

// Gilda Ripamonti

University of Insubria (Italy)
gilda.ripamonti@uninsubria.it

¹⁹ The Panama artist Billy Cobham believes that music is the only universal language in the world and an intercultural tradition intended to communicate, as said in an interview given to Paolo Bertazzoni, "Una tradizione interculturale", Lifegate Radio 16.4. 2005.

²⁰ Performance conceived by NU Unruh /, in Bertazzoni P., Einstürzende Neubauten, Rumore 227, Dec. 2010.

²¹ Cohen, M.L. and Duncan, S.P., Behind Different Walls: Restorative Justice, Transformative Justice, and Their Relationship to Music Education, in The Oxford Handbook of Social Justice in Music Education; Martinez, K. Music inspiring change in a violent place, EFRJ Newsletter, v. 8 n. 2, June 2017; Schrader, E.M. and Wendland, J.M. (2012). Music therapy programming at an aftercare center in Cambodia for survivors of child sexual exploitation and rape and their caregivers, Social Work & Christianity 39(4):390–406; Stolorow, R.D. and Stolorow, B.A. (2013). Blues and emotional trauma, Clinical Social Work Journal, 41(1):5–10; Use of arts as the strategic medium for restorative justice: Restorative Function of Music [Korean], available from: https://www.researchgate.net/publication/278823491_Use_of_arts_as_the_strategic_medium_for_restorative_justice_Restorative_Function_of_Music_Korean [accessed Jul 23, 2017]

The use of humour, laughter and the vision of the clown in the restorative process

Ten years ago, I was working as a restorative facilitator in a VOM public service of the Basque Government. During the informative session I realized that the accused person, who was listening to me talk about the rules of the restorative process, was feeling frightened and also a little bit confused, according to his nonverbal communication. In that moment I said to him very seriously: "and if you want to come to mediation, you will have to pay 100 euros for each session". He looked to me absolutely surprised. And after that I started to smile (*ja ja ja ja ja*) and he immediately changed his expression and he also started smiling at me.

During the preparation with an offender in a sexual abuse case (which occurred 40 year ago), he told me that he was worried about confidentiality (the crime was prescribed and he was afraid of public scorn), and terribly scared of the restorative process being known by the mass media. I told him "Okay, in that case, I think we will put some cameras during the encounter and we'll broadcast it live on Facebook". I shut up and then, we laughed together. Thanks to my ability to start laughing as a clown (a simple muscle movement), the laughs were with us for a good time.

When I was listening to an offender in a case of terrorism, he said that he would like to hear from the family members of all 12 people he had killed. Then, I asked him, "Okay, you want listen to them, don't you?", "Yes", he repeated. And I replied, "Don't you think that if the widows of those victims come here to meet you and we put them in a queue, they would start by giving you a "couple of knocks with their caps?". I waited for his answer, he started laughing, and he said: "Yes, it's very ridiculous to put all my victims together and give them the opportunity to tell me something." Afterward he said: "Okay, let's go step by step and start a process for the moment only with one of the victim's relatives".

Is it possible to use the humour during the preparation of a restorative process? Is it recommended to laugh together with victims and offenders? When is it appropriate? To tell you the truth, I am not sure about that. I just would like to share with you some reflections in this informal paper, some questions about the possibility of using humour in our work as restorative facilitators in any victimization we're working with.

Five years ago I had the opportunity to start discovering my inner clown, and now I belong to a non-governmental association in Vitoria-Gasteiz that goes to hospitals to make children laugh. But what's a clown? A clown is classically known as a performer in a circus who wears many funny clothes and does silly things in order to make people laugh; sometimes a clown is a buffoon or jester who entertains by jokes, antics, and tricks in a circus, plays or other places. We usually wear a nice red nose.

²² Killinger, B. (1987). Humor in psychotherapy: A shift to a new perspective. In Fry W, Jr. & Salameh, W. (Eds.). *Handbook of humor and psychotherapy: Advances in the clinical use of humor*. Pages 21-40. Sarasota, FL: Professional Resource Exchange.



My clown character is born of the foolishness and stupidity I have inside. I connect with failure, with the difficulty of doing commonplace things and finding in my heart (and innocence) answers to the problems that I have to cope with. Often I don't understand life as adults do and I don't know how to do serious things. I only want to play like a child and talk about my mistakes. The public plays with me, because I can make them laugh with my foolishness.

I know that the possibility of using humour during the restorative process can be problematic, but I would like to share in this little article some reflections about that possibility. The American Association for Therapeutic Humour defines therapeutic humour as 'any intervention that promotes health and wellness by stimulating a playful discovery, expression or appreciation of the absurdity or incongruity of life's situations. This intervention may enhance health or be used as a complementary treatment of illness to facilitate healing or coping, whether physical, emotional, cognitive, social or spiritual.' Psychotherapeutic interventions using humour have been classified in seven categories (Killinger, 1987)²²: exaggeration or simplification, incongruity, surprise, revelation of truth, superiority or ridicule, repression and as a play on words.

But the correct use of humour is one of the big issues, because our objective is not, of course, to laugh about the pain of the victim, or about the lack of responsibility in the offender. We use humour as something that is integrated in our soul. We think about what is happening there as a clown because we feel the power of humour as an ethical guide in our restorative work.

The good use of humour in our work can relieve anxiety and tension, facilitate insight in the victim and offender, increase participant motivation toward restorative process and generate a good restorative alliance. The misuse of humour occurs when we use it in our own interest, showing superiority to the participant. The humour should not be used to: avoid uncomfortable feelings for both the participants and facilitator, mask hostility that may arise throughout the process, or avoid accepting the problems or the importance of the participant's feelings, worries and questions.

In my experience, especially in serious crimes, I only use the humour after some sessions of work and when the restorative alliance is strong, because when the professional relationship is weak that could be destructive for our participant and work. Near to the humour is the possibility of also using irreverence, a tool well-known in the systemic approaches in therapy and social work. When we are irreverent, we are breaking with beliefs, ideas and orthodoxies for the benefit of the people we serve.

I'll give you an example: I remember a case where the offender did not want to talk about how the events occurred. He was accused of nailing a ham knife about 30 cm long to a man. The prosecutor was asking 5 years of prison for him. During our interview I felt he was very blocked, so I decided to leave the courthouse (where the VOM service was), and I began to walk with him, slowly he calmed down, and told me that he could not speak of something so serious inside the court. We went into a bar and had one beer, and he recognized that thinking that he could have killed his victim blocked him. He wasn't able to talk about it inside the court building. He did it in the street.

I just wanted to show you some examples in which I've used humour during the preparation of restorative process. In all cases I felt it was an excellent resource to open minds, look for new emotional answers and ease the climate of the session.

When I start thinking as a clown and I don't understand things, my only objective is like all children, to play and have fun time. Many times it helps make the hard work of listening to a victim easier or cope with the responsibility of the offender. As clowns we like to see the world without sophistication, full of innocence for being ignorant, and live in an emotional state of joy.

I humbly believe that the vision of clown has also helped me to laugh at my own mistakes as a professional. Finally, I would like to say that I think of humour as a fully ethical resource, understanding it as the capacity to perceive something as funny, which activates the emotion of hilarity, which is expressed through smile or laughter (Siurana, 2015²³). Symbolically we can put a red clown nose to help arouse a smile about what is happening. It is often difficult to know how to laugh at the right moment, for the right reasons and to the right degree. Perhaps it is important that one of the motives - surely the most important - for us, who laugh, is our own failure facilitating the restorative process. It is our failure that leads us to smile at ourselves and what we are doing. The facilitator laughs at the absurdity of his failure and his not knowing how to cope with something. You can say things like "They did not show me this in the college/training", "I will have to ask my mother for help, to guide me to face this problem", "I thought it would be easier: what do you think if we leave it for another day?"

I recognize that it's not easy, but as an old proverb says *"A cheerful heart is the best remedy, but the dejected spirit dries the bones"*. →

// Alberto Olalde

PhD in Social intervention and mediation,
restorative practitioner and researcher, clown
(Basque country, Spain)
alberto.olalde@gmail.com

²³ Siurana, J. C. (2015). *Ética del humor: fundamentos y aplicaciones de una nueva teoría ética*. Madrid: Plaza y Valdés.

Kintsugi: the art of broken

A short introduction to the art of broken philosophy

Kintsugi's technique is described as the Japanese art of repairing broken ceramics and using gold dust to highlight the cracks. This final touch is considered a way to give an aesthetic value to the action of repairing and make the object more beautiful than it was before being broken. Dated from the late 15th century, the Kintsugi's technique is commonly considered the result of the demand from shogun Ashikaga Yoshimasa to Japanese craftsmen to find a more beautiful way to repair his broken tea bowl than the regular repairing technique used by Chinese craftsmen.

This legend helps us understand how this technique was built on previously existing philosophy. In this legend, Kintsugi's technique is the result of the combination of two Japanese traditions: repairing pottery and lacquerware art. Repairing objects such as a ceremonial tea bowl was already a tradition before the addition of an aesthetic dimension; it seems that fixing a broken object has never been about hiding the repair, as the regular way was to use metal staples.

When it happens that an object is broken, there are two options: throw it away or repair it

Kintsugi's repair is a way to express strongly that an object has been broken and there has been a decision to repair it. Kintsugi shows a deep investment, completed by gold. One of the most powerful statements of the Kintsugi technique is that every step of the process symbolizes a part of its philosophy based on the ability to make decisions in full consciousness. The technique involves quite a long process that begins by considering and identifying the pieces and ordering them as a puzzle. At this step, it might appear that repair is not an option because too many pieces are missing. Even with time, strong technique, and gold, repair is not always an option.

Once they are organized, the pieces need to be prepared to get back together. Each piece has to be sanded until they are not dangerous anymore. This step is also a moment to get to know the material while sanding it, feeling the texture of it and how it reacts. This exploration is a key moment to figure out how to balance the glue properly and how to fill the cracks.

In fact, during this step, as in the others, the most important part of the technique is to approach the object with humility in order to observe it deeply enough to understand its structure and be able to make the right choice. This is why using sand paper instead of a mechanical sander is not only a question of respect due to tradition, but also represents the decision and opportunity to understand and feel the material.

Every broken object is a new challenge to Kintsugi, because of the uniqueness of both its former structure as well as the accident that caused the breaks. When the pieces are ready, the glue has to be made and applied quickly. All the pieces have to be brought back together in the same movement to find the object's true shape. At this point, the object is very fragile and the glue needs time to adhere. This glue is made from natural materials (clay, lacquer and flour) and once it is dry, it is very strong. But it takes time, so the object's shape needs to be protected, with tape or anything else that can maintain it for a few days.

Once the glue is dry, the next step is to fill in the cracks. Not at once, but every day as many times as needed to get the surface smooth. This

is the hidden part of Kintsugi. Time and patience, far from the shiny gold appearance, using a strange, dark, homemade material made from lacquer and clay. Every day filling the cracks and cleaning the borders. To do so, anything can be used as a tool as long as it is efficient. Tools are also an important choice and every day they have to be cleaned properly.

This daily investment represents an intimate moment with the object. However, the most important part of this step is drying. During this step, the cracks become so familiar that sometimes they start to speak. As the clouds in the sky, cracks can seem to represent a pattern, a plant, an animal and turn into a symbol that give them meaning. Or not.

For the ultimate step, the hand (through eyes and mind) has to prove a true understanding of the cracks using the brush to trace them precisely without any interpretation. Once they are filled, the red lacquer is used to paint the cracks. This moment is tense, as there is no room for error. This lacquer, named Urushi, cannot be corrected.

When the cracks are drawn, it is again about time and observation. The lacquer has to be dry enough so that the gold dust doesn't fall too far in it and disappear, but also not so dry so that it is sticky while it is dusted off.

One last clean and the work is finished

It can take time to see the whole picture. After all the steps are performed and the structure of the object is understood so intimately, only time can make the object be seen as a whole piece.

Time again

As a philosophy and a technique, it is a long road to turn something that has been damaged into an opportunity for beauty. But there are steps to do so. Fixing things can represent an incredible creation of value, a priceless experience that forever changes the perception of the world. Imagination and creativity, commitment, personal intention and choices are unique experiences to make sense of broken pieces. Gold shines differently for those who practice Kintsugi ²⁴.

// Audrey Harris

Curation and development strategy
www.kintsugi.paris (France)
audrey@kintsugi.paris

²⁴ You can watch the TEDx Talk 'Kintsugi : The Art of Broken' by Audrey Harris on: <https://www.youtube.com/watch?v=B-uZiszb07M>

Il Bagatt: the craft of the cobbler

IL BAGATT

I casually meet my dear friend and photographer, Catilina Sherman, who shows me his latest shots: he is working on a project dedicated to the craft of the cobbler ("il bagatt", in Milanese dialect). I scroll through the images and I am shocked by their assonance with my inner pictures of restorative justice. Once again, art proves to be a masterly Mediator: silently receptive, reflecting like a mirror, making us feel held and acknowledged, leading to new languages and paths, helping to open to others. Art can *repair*.

I want to share the beauty of these pictures and the relief they gave me. Generously, Sherman offers some of them for the project *Arts & Restorative Justice*.

The shoes I see on the shelves of the old shops photographed by Sherman are all different from each other: they are *unique and unrepeatable*. And they are all marked by time, use, bumps, strokes: they are all *suffering*.

Stories



They recall for me to the faces and the gestures of those we meet through restorative justice programmes: unique and incommensurable stories, but all joined by the experience of pain.

At the same time, Sherman's pictures spread a powerful sensation of *vitality*, similar – again – to those we encounter on the paths of restorative justice. I feel life in the different colours and shapes taken by these shoes daily, I feel comfort seeing them waiting for wise hands who know the art of repairing, I feel desire and trust for the resumption of their journey.

Again



My mind goes back to the moment when I met and was fascinated by this new way to conceive and practice justice: caring for subjective experiences and deep demands, working to mend personal and social ties.

I share my thoughts with Sherman and he replies:

"There was a time when nothing was thrown away, everything was repaired. A time when everything had to last. The cobbler is the craftsman who carries this bright message".

The art of repairing



"When a shoe tears, the cobbler resews it".

Mending and resewing



This shows us the way to help victims to get over that sense of sudden expulsion from previous life, which keeps them hostage from the moment they were hit by the crime.

It is the same way pointed out by the European Union, which, in the minimum standards on the rights, support and protection of victims of crime, refers to restorative justice as a possible answer the victims' need for mending the tear and feeling acknowledged as persons again.

*"When a heel is worn-out, change the heel, not the shoe.
Do not throw anything away, until its very end comes".*

Do not throw away



My thoughts run to our Constitution, which provides that those who are sentenced for a crime shall not be irremediably separated from the rest of the community; punishment shall seek re-education and a re-established social pact, it shall not consist in treatments contrary to the sense of humanity.

"Everything has a story to be preserved. Think about how many love stories have been lived by these shoes, crush on the tip to achieve a kiss or thrown around the room for the glow of a night. Think about how many roads have been trampled by these soles, meter by meter. These soles keep inside any single step they made".

The cobbler's craft is an ancient one, but we still need it today. A confirmation comes from the queue we find in front of the sporadic shops which have survived in our big cities practicing this craft.

It is not true that we do not need the art of reparation anymore: actually we need it, but we are offered the possibility for reparation more and more rarely than other possibilities.

Throwing away and replacing are quicker actions (or perhaps re-actions), but they disconnect the past from the future and makes us strangers to ourselves, to others, to life.

That is the reason why, when someone offers a space and a time for an expert repair, the word of mouth spreads immediately.

The pictures we have shared want to be a tribute to the work of those who practice the craft of the *bagatt*, included practitioners of the justice system and communities who take care of victims' and offenders' stories, offer them space and time to encounter, support them to recover their lives by actively participating in the solution of the conflict exploded in the offence and in the tailoring of responses which correspond to the instances and the responsibilities of all parties involved. ~

At the cobbler's



// **Diletta Stendardi**
Criminal lawyer and mediator (Italy)
dilettastendardi@gmail.com

// **Catilina Sherman**
Photographer www.behance.net/catilinasherman (Italy)
catilina.sherman@gmail.com

Kandinsky: Reciprocal Agreement 1942

Vassily Kandinsky was born in Moscow on 4 December 1866, and in 1886 he entered Moscow University to study law and economics. In 1896, he began to study painting in Munich. He was very active at the Bauhaus in Weimar. He is an essential landmark in the history of art and painting in the 20th century. In December 1933, he took refuge in Paris after being accused of emptying art of its content. His painting 'Reciprocal Agreement'²⁵ was painted in late January, early February 1942 on a cardboard box because at that time there was a shortage of canvas.

This composition shows two geometric, angular forms facing each other in an enigmatic duel. As the inventor of abstract art, Kandinsky gives the

²⁵ This painting can be reproduced since 2014; <http://www.aventdudomainepublic.org>, <http://www.savoirscom1.info>

Reciprocal Agreement 1942



action of forms and colours priority over the vibrations of the human spirit. Abstraction reduces the reality of the world to the colours and shapes which are its essential elements. It is also an instrument for discovering a reality which is not immediately apparent. For Kandinsky the circle constitutes a link with the cosmic. The straight line possesses a tension and a direction. It presents the most concise form of the infinite possibilities of movement. In the picture Kandinsky uses the colour red to represent emotion. Violet expresses the welcome of the divine. White and black are silences. The interior resonance of black is that of a nothingness without possibility.

Between 1939 and 1944 Kandinsky's pictures did not represent the events of WWII, with two exceptions. The dominant theme during this period is that of sending away and rising up. The titles which the artist gives to certain canvases underline this profound tendency. However, Kandinsky rarely gives explanations of his pictures, because according to him the viewer should advance alone.

'Reciprocal agreement' has no connection with restorative justice, despite its evocative title. However, I have chosen this picture because I believe that it does have a relationship with restorative justice. Firstly, the title of the work: agreement between parties can be one of the effects of restorative justice. Next, the geometric forms such as circles and straight lines: circles are often used in restorative meetings. The restorative justice process itself, whichever model it follows, necessitates tension (the sustained application of the process) and a direction. Similarly emotion (the colour red), the divine (not only religious) coloured violet, and the silences carrying hope or setbacks (whites and blacks) also have their part in the process.

Another link with restorative justice is the importance, for the artist, of the internal law which rules the world. Painting should come from the internal need of the painter and not from the theories to which he gives expression. Kandinsky's discovery of the internal law arose from the study of Russian peasant law when he was a student. At their emancipation in 1811 the serfs received the right to take legal action themselves and punish criminals themselves according to their conscience, taking into account the intention of the criminals in committing the crime. They were not obliged to apply a tariff in order to pronounce the sentence. The law was no longer imposed on the individual from outside. Is it not the internal law which can tell the victim his or her needs for reparation for the crime, and which can also show the offender ways of repairing the harm caused by the crime?

The final correspondence is the spiritual theory (theosophy) which inspired Kandinsky in his work in general. From theosophy he took the idea that it is through concentration on the inner being that we find the strongest relationship to the truth. In restorative justice, our attention is drawn to the intimate truth of facts, which differs from judicial truth. Thus without doubt the intimate truth allows us the best understanding of crime and its consequences. –

// Nathalie Mazaud

Magistrate, Tribunal de Grande Instance de Lyon

Art as restoration and dialogue

In this section we have assembled various projects that use art mainly as a medium to achieve restoration and dialogue, or perhaps even other outcomes that depend on the specific project. While few projects use arts as a form of communication between conflicting parties, many others adopted arts as a form for restoring the harm, overcoming the trauma and reintegrating in society (from victims' and offenders' perspectives).

The role of the arts and gifting in the restorative process

*'Art does not reproduce the visible;
rather, it makes visible'*
- Paul Klee

Throughout history, the arts have been targeted by totalitarian regimes. The arts offer us an opportunity for escapism from the everyday but they also reflect life in all its confusion and pain. Artistic expression often acts as a commentary and reflection on life; it can ask difficult questions and provide a mechanism for people to express their innermost thoughts and feelings. This is perhaps why the arts are feared or underfunded by governments who do not wish to be questioned. A recent article in the *New York Times*²⁶ explores this in more detail.

As an artist who has worked in community settings for over twenty years, I have observed this through my own experience as well as through leading workshops with others: the ability of the arts (whatever the art form) to challenge, inspire and offer us an opportunity to explore issues in our lives and enable us to see a potential for change. When I am working with others, I often refer to the work of painter Howard Hodgkin, who says of his work, 'I paint representational pictures of emotional situations.'²⁷ He has also said, 'A lot of people ... are afraid of pictures which have visible emotions in them. They feel calmer in front of pictures which are placid.'²⁸ His abstract paintings with such names as 'In Paris with you,' 'One damn thing after another' or 'Happy night' capture the essence and emotion of an event or place — the emotion often being too great to be contained so that Hodgkin extends the painting outwards to include the frame.²⁹ Art can be a powerful tool, whether it be literature, music, performance, visual or design work.

When I was offered a sessional role with the Oxfordshire Youth Offending Service³⁰ (Oxford, England) in 2001, it seemed natural to me to use the arts as a way of working. Shortly afterwards my manager, Peter Wallis,³¹ sent me on a week-long restorative justice conference facilitator training course with Thames Valley Police. This proved to be a week that shaped the rest of my life.

My first case was working with a young person who had stolen from a large national store. It was her first offence; she was embarrassed and remorseful about what she had done and wanted to make amends. She had stolen the item as a birthday gift for her brother. The young person was interested in beauty and so we looked at the proportions of the face and the body, created a mood board and designed two masks which expressed how she felt about what she had done. Once they were complete, I was not sure what to do with them. Co-creating the artwork with her enabled conversations about the offence, but at the end of the process I felt strongly that she should not keep the masks; our work together had been carried out as part of a court order which was aimed at enabling her to make reparation for the harm caused. I discussed it with a colleague and the most obvious course of action seemed to be to present it to the store (the people harmed — the victims) as a 'reparative' gift. At this stage, it never occurred to me that we were proposing anything unusual.

On contacting the company, I learned that the store security officer had been disturbed by the experience of arresting the young person as she had been so distressed. He and the store manager expressed a desire to meet with us as a way of working through the incident.

The young person felt unable to attend a joint meeting with the store but was happy for me and my manager, Pete Wallis, to present it to them on her behalf. The store manager and the security officer were delighted with the gift in terms of its 'professional' looking presentation and the sentiments it expressed. The framed masks were hung in the store's staff room. As a result of the gifting, the young person's nationwide ban from the store

²⁶ https://www.nytimes.com/2017/04/06/opinion/why-authoritarians-attack-the-arts.html?_r=0 (accessed 12.6.2017)
²⁷ <https://www.artsy.net/article/editorial-representational-pictures-of-emotional-situations-howard-hodgkins> (accessed 14.6.2017)

²⁸ <https://howard-hodgkin.com/gallery> (accessed 14.6.2017)

²⁹ <https://howard-hodgkin.com/artwork> (accessed 13.6.2017)

³⁰ See <https://www.gov.uk/youth-offending-teamfor> more information regarding youth offending services/ teams (accessed 14.6.2017)

³¹ See https://en.wikipedia.org/wiki/Youth_Offending_Team for a brief biography of Pete Wallis (accessed 14.6.2017)

was lifted and they said they would be happy to meet with her anytime. I relayed this message to the young person and her mother who were relieved at the restorative outcome. This was the first time I had witnessed the power of a piece of artwork to act as a conduit for communication between two parties in a conflict even when one of them was not present.



Professor Jayne Wallace (2007), jeweller and researcher, explores this concept in some of her work. For me another form of intimacy arises from the role often played by jewellery as a symbol of self, of identity and of inter-personal relationships. Functioning in this role the object becomes a conduit to transport us to other times, places and people and also a container for our feelings about that associated 'other'.³²

This case became a model for the way I would work with youth offending service clients for the next six years and beyond, into my current restorative work. The model has changed, been adapted for different contexts and developed over the years, but has essentially remained the same.

From this first case, other gifts were created (including music, visual art, craft and writing) and sometimes given directly by the person responsible (the offender) to the person harmed (the victim) as part of a joint restorative

meeting. The artwork on these occasions acted as a physical visualisation of the restorative process and as such became a tool for the meeting. One criticism of the restorative process, and particularly the joint meeting, is that it requires a level of emotional literacy and articulation from participants. In my experience, an artwork can act as a focal point and

Handing over the gift of the 'masks' to the store



assist in verbal communication during joint meetings. This is particularly useful when one or more of the participants finds it difficult to communicate verbally. For example, in a recent case, a sculpture of a tree was created by the person responsible for the persons he had harmed. The making of the tree became the three stages of restorative work; the roots were the facts of his offending, the trunk the consequences, whilst the leaves represented what he felt he and the people harmed might need in the future in order to move on from the incident of harm. We also worked with the persons harmed and co-created a collage of a tree exploring the same three stages. This was presented in the joint meeting alongside the person responsible's tree. (This case took two years to culminate in a joint restorative meeting due to its sensitive and complex nature and the person responsible's intermittent stays in custody.)

³² <http://www.jaynewallace.com/gallery> (accessed 14.6.2017)

I was trained to use the formal police restorative conferencing script³³ which still forms the basis of the way in which I work with clients. As I have become more experienced as a restorative practitioner, I have moved away from the rigidity of the script but kept the structure of the questions which reflect the three main stages of the restorative process.

Facts

What happened?

Consequences

How have you been affected? Who else has been affected? Who do you think has been most affected?

Future

What do you think you need to do now? What do you need in order to move on from here in a safer way? What do you think the other people need to move on from the situation of harm?

The six years I spent working with the youth offending service as part of a restorative justice team were transformative for me and ones which I will never forget as they mark the beginning of my artistic restorative journey. In 2007 I was offered a contract with an arts development agency and moved to the Shetland Islands in Scotland. Following my move, I met with the criminal justice social work team and Alyson Halcrow from the restorative justice project. Alyson invited me to give a presentation about my arts based restorative work. As a result, Alyson and I co-founded the space2face arts and restorative justice project, which was originally a partnership project between the two organisations that Alyson and I respectively worked for — the Community Mediation Team and Shetland Arts. Eight years on, and after trying out a number of different structural models, space2face is now an independent charitable organisation with a board of three trustees. The project continues to be managed by Alyson and myself whilst also maintaining a small pool of restoratively trained freelance artists who we contract on a case by case basis. This is a model that has worked well and suits the way in which self-employed artists work locally.

The original space2face project was formed to work within the same model of reparative gift giving developed with the Oxfordshire Youth Offending Service. Through working with Alyson and the team in Shetland, the model has expanded to reflect working in a different context (rural and remote) and within an independent rather than a statutory context. Our work now includes creative restorative group working, such as a project we ran for



³³ <http://www.iirp.edu/eforum-archive/4434-restorative-conference-facilitator-script> (accessed 14.6.2017)

two years with a group of teenage girls involved in cyber-bullying of one another. With this group, we used the arts and restorative circles as a means of talking about difficult issues. We also run training courses in using the arts as part of restorative processes and deliver training sessions in schools. Most recently, due to a number of self-referrals, we have started working with the person harmed first rather than the more usual restorative model of commencing work with the person responsible first.

Last year, Alyson and I visited (with prior consent) two people harmed who had received a reparative gift in a joint meeting from the person responsible for causing them harm. The gift was a garden bench which had been designed and made during the period of a year by the person responsible. We also met separately with the person responsible. The purpose of these meetings was to discover what meaning the gift had two years on. Whilst the gift had been received very positively and emotionally at the time, I wondered if the bench might be a constant negative reminder of the offence and so possibly be unhelpful in terms of recovery for the persons harmed.

I asked both the persons harmed and the person responsible the same questions and was surprised by some of their responses. There is not space here to detail all of their answers but here are a few.³⁴

From the persons harmed (a couple):

A lot of stuff hangs around the bench. The bench is 'a landmark,' a beacon.

When we were told that S [person responsible] was making a bench, it was the last thing that P [person harmed] wanted in the garden as it was a reminder of what had happened. Now it's gone full circle and P looks after it and puts it away in the winter.

The money S took was never the issue, it was the violation. The bench addressed that violation and regrets and gave us ways of dealing with it. The process and our acceptance of what he did has given him some dignity.

The bench replaced the pain and harmed caused.



From the person responsible: The bench was 'a stepping stone ... a step in the right direction.

Asked how, if at all, the gift of the bench had been reparative or restorative, he said,

It has. I don't know, it was just the bench and everything [restorative process]. Having meetings.

Of the entire restorative process, he added,

Doing this [restorative justice] is far harder than going to prison.

Through our creative restorative journey with space2face, we have learned several key things that have become central tenets for our arts based restorative work.

- The unique value of the co-created artwork as a conduit for communication when it is inappropriate for the two parties to meet, or they choose not to.
- The importance of using artists who are working at a professional level and who are trained restoratively.
- It is vital that the artwork gift is of a high quality and finish.
- The power of presenting the artwork in a beautiful manner. For example, a painting professionally framed.
- The significance of giving away the finished artwork.

The last three points are significant in avoiding the potential for re-victimisation of the person harmed by presenting a poorly executed or finished gift of artwork, which might be viewed as disrespectful.

Earlier this year, I was awarded Arts and Humanities Research Council PhD funding to explore the potential of the co-created artefact to engender solidarity between participants in a restorative justice process. It was a privilege to commence this in October 2017 at Northumbria University, Newcastle, England. Howard Zehr (2014), a Professor of Restorative Justice and professional photographer, in 'The Art of Justice: A Reply to Brunilda Pali' considers the 'intersection between justice and the arts to be one of the most promising frontiers in the restorative justice field.' Through my doctoral studies, I am interested in moving beyond the 'intersection' and to investigate the possibilities for the making process to become the restorative process. ~

// Clair Aldington

Lead Restorative Artist space2face
PhD researcher
clair.alldington@northumbria.ac.uk
Shetland (UK)
Facebook: Space2face Shetland
www.clairaldington.com
space2faceshetland@gmail.com

// Acknowledgements

I am indebted to the following people who have walked beside me in my restorative journey and from whom I have learned more than I can say. You have all been inspirational: Pete Wallis, Leeann McLellan, Alyson Halcrow and Marian Liebmann.

// References

- Wallace, J. (2007). Emotionally charged: a practice-centred enquiry of digital jewellery and personal emotional significance. Phd, Sheffield Hallam University, Sheffield.
- Zehr, H. (2014). The art of justice: a reply to Brunilda Pali. *Restorative Justice: An International Journal* 2(1):95–102.

³⁴ The quotes used with their permission

Utopia: between deed and dream

In both prisons of the city of Leuven, Leuven Central Prison and Leuven Auxiliary Prison, there has been a tradition of facilitating restorative justice through extensive communication and exchange between detainees and victims. Both groups were always in focus, and involved each other by means of indirect communication and exchange but in 2016 the time seemed right for a new, and maybe pioneering, approach. In this new way of facilitating restorative justice, both victims and detainees engaged in a creative process in which they could interact directly with each other. The Leuven Citywide Festival: *The future is more: 500 years after Utopia*³⁵ provided the ideal vehicle for this purpose.

In Leuven in 2016 Utopia³⁶ was fully marked by the cultural city festival celebrating the 500th anniversary of Thomas More's book. The city festival had a very versatile programme of exhibitions, street art, film, music, theatre, dance, literature and so on.

We brought together groups from the two Leuven prisons around one theme: 'How could the ideal world be for the victim and the perpetrator?' We translated this unique view on the world from both perspectives into various art forms that we shared with the world outside the walls. It became an incredibly fascinating journey, with different sections, tailored to each participant.

At the end of the project all the different parts of the project came together into an exhibition in Opek, Leuven. 600 people visited this exhibition. It became an impressive collection of images, drawings, poems, recordings of music and theatrical performance, curated by the famous Belgian photographer Lieve Blancquaert.

Victims

It all started with a group of twelve victims. They had responded to an open call launched by Vormingplus Oost-Brabant. During the entire project, an employee of CAW Oost-Brabant Victim Assistance was closely involved, mainly because of the vulnerability of some of the participants. This was an important condition to have a successful process.

One of the main goals for the participants in the project was that they could tell their story, that they would finally be heard. Stories are therefore central to all the different trajectories we carried out. The different trajectories consisted of a theatre performance, digital storytelling, a movie, individual expressions, a group trajectory and an exhibition.

Theatre

Under the auspices of Danny Timmermans, an actor-director, both a group of victims and a group of detainees developed a theatre performance in Leuven Auxiliary Prison.

The two groups started their creative process separately. Only at the second stage of the process were the two groups brought together. As this was the very first time detainees could meet and interact with victims, for both groups this was an experience that brought along feelings of anxiety and excitement but also mutual understanding and openness.

The theatrical performance took place in a vacant section of the prison. We cleared out six unused cells. The audience was divided into six groups and got to see a story in each cell. After each story, they moved to the next cell. At the end of the performance, all actors came together for a finale. We played four performances for a total of 160 spectators. After each performance, the audience was given the opportunity to raise questions and discuss about what they had been watching. Given the touching nature of the stories told, the audience engaged very much in these discussions and confirmed the value of them.

³⁵ <http://www.utopialeuven.be/en>

³⁶ Utopia, between deed and dream is a project of De Rode Antraciet vzw, Vormingplus Oost-Brabant, CAW Oost-Brabant and both Leuven prisons, with the generous support of the Flemish Region, the Province of Flemish-Brabant and KunstLeuven vzw.

Some comments from spectators:

Thank you very much for your courage to give us a glimpse of your life. It was clinging to me, what I heard and I saw.
Respectful and full of humour.

Dear All

I can only admire each of you. To stand there, show yourselves. To make the complexity of pain so beautiful. Simple, from story to story, from door to door, but here and there connected. It touches me deeply, it rages, it's shocking and makes me think. You have given pain an extra dimension. And when I saw you there, my heart made a small jump. To me, that was a little *Utopia*, you together (perpetrators and victims) on stage. With a powerful piece, with content, with depth and with a lot of courage.

At the end of the project, one of the inmate participants wrote a letter to explain what the meaning of this project was to him (this is only a part of his letter):

And so I would like to thank you for dealing with me as a human being without prejudices. Thank you for not looking at me only as a criminal. Thank you for this unique experience, which in many ways was completely new to me. And thank you for possibly having even made sure that I still believe in the unconditional goodness of people.

I think by signing up for the theatre project, I unconsciously took one of the best decisions of the last months. I would not have had the honour of meeting you, and working together on something that touched me very much and provoked many emotions ... I'll never forget this. And I think I really needed such a thing. Because soon I'm going out of here without a doubt, and that's so important! Because if you are able to take a positive step out of this process and not have to deal with all the internal frustrations, it will be a lot easier to build up a life again. And maybe I'll come out of this prison a stronger man than I was before. I'm somewhat old-fashioned and still believe in things like true love, softness, compassion and fairness ... And I came close to losing those beliefs. So from the deepest of my heart and soul, thank you.

Digital storytelling

Some of the most vulnerable participants were unable to enter a prison and meet the inmates. An alternative trajectory was sought and found in a digital storytelling process in collaboration with Mixtories vzw. Each individual worked on a digital story consisting of a recording of the participant telling his/her story. This story was illustrated with pictures. The result was three powerful testimonies.

Individual trajectories

Along with the trajectories described above which were organised in groups, there were also individual trajectories in which victims were given the opportunity to express their creativity in writing, drawing, painting or any other art form available. Some of the detainees could also engage in these individual trajectories. In Leuven Central there are traditionally many detainees who express themselves artistically. Ten of them went into drawing, painting, writing, making models or other visual work.

Movie: The making of justice

Sarah Vanhee, a renowned international artist, presented her project *The making of justice*. Sarah wanted to produce a scenario for a crime movie, in a co-creation process with detainees. In the brainstorming sessions and discussions the themes of justice, victims, reintegration and restoration were important themes. These conversations are being filmed and resulted in an artistic product. The film *The making of justice* was shown daily at the exhibition. Even now, the film is regularly shown.

Another trajectory

Along with *The making of justice*, we started another trajectory with the detainees of Leuven Central. After an information session, twelve inmates enrolled in the process. We met three times in a discussion group to further develop the issues of victims, *my Utopia* ... Then everyone started to work creatively. A rap song was written and recorded, a song made together with a singer-songwriter from outside prison, paintings were created, even a sonnet...

Leuven Central Prison Choir

Also the Leuven Central Prison, under the direction of the Muntscouwburg (Theatre Royal), participated in the *Utopia* project. The detainees created music based on texts written by the victims. In addition, we organised a musical workshop where we invited choral members of choirs from outside prison. This was also a fascinating experience.

Utopia and beyond

Last but not least I would like to give voice to one of our courageous participants who summarised the project as follows:

"Beyond the painful criminal acts appear the sadness, the anger and the fear that connect us. Beyond the details of the crimes emerge the powerlessness and the shame we recognise in the other.

Emotions put something in motion and are the glue between us, prisoners outside or inside the walls. Being heard without judgement and expressing what you think and feel is liberating. The power of meeting each other, prisoners inside and outside walls, brought my Utopia a little closer."

Finally, when closing the project, almost all participants expressed their intention and willingness to engage in further projects, trajectories or events. For the organisers as well, *Utopia* brought about so much enthusiasm, that a follow-up project has already been identified for the autumn of 2017. ~

// Lies Kortleven

Culture Officer, De Rode Antraciet (Belgium)
lies.kortleven@derodeantraciet.be

Music inspiring change in a violent place

*Murder and Mayhem!
3 more murdered overnight
Girl, 5, father shot dead
Killers run rampant as six murdered*

All recent headlines in Trinidad and Tobago, a vibrant twin-island republic at the southernmost end of the Caribbean chain of islands, best known for being the birthplace of steelpan and calypso. Trinidad and Tobago has struggled for decades with escalating crime rates, poverty, and political corruption. In 2016 alone, the small nation of approximately 1.6 million recorded 463 murders, over 1000 domestic violence reports and 915 cases of child sexual abuse over a nine-month period (May 2015–February 2016). Music Inspiring Change³⁷ was founded five years ago, in the context of this society.

I began my music therapy career with a passion for working with prison inmates, both adults and children. I felt that they had been neglected by the larger society, and that providing them with psychotherapeutic services would help them achieve the healing and restoration they would need to function after their incarceration. My practice has since expanded to children and teenagers from at-risk communities, or what our government labels as 'hot-spots' for crime and nefarious activities, children with HIV/AIDS and victims of violent crime. All of this work is geared toward creating an anti-violence movement that counters the violent, angry culture that has become the local norm.

Music therapy is the use of music and music-related activities by a qualified professional to address non-musical goals in the areas of communication, cognition, sensor-motor skills and socio-emotional behaviour. We can

³⁷ <http://musicinspiringchange.blogspot.co.uk/p/home.html>

work in special education programmes, schools, prevention and wellness programmes, hospices and hospitals, criminal justice facilities, inpatient and outpatient psychiatric facilities, drug and alcohol treatment programmes, nursing, day-care, residential homes, and private clinics. Music therapists often work with clients with developmental disabilities, such as autism and cerebral palsy, mental illnesses, such as schizophrenia and depression, physical rehabilitation needs, such as Parkinson's disease or stroke survivors, emotional needs, such as trauma patients or sexual abuse survivors, and medical illnesses, such as cancer and liver diseases. We may also work with normally functioning people, for example, via stress management in workplace settings or in collaboration with fitness and yoga instructors.

Where does restorative justice come in?

I worked for three months with a group of prison inmates described by officers as 'severely disturbed.' Our main goals included

- helping them to identify and express their emotions in a healthy manner,
- presenting alternatives for anger management and
- reducing anxiety and depression.

During one music therapy session, I placed words describing feelings or emotions into a paddle drum and the group played a version of 'hot potato.' A lively song was played on a CD player, while inmates passed a ball around the circle. Every time the music was paused, the inmate who held the ball was required to pick out an emotion and answer questions about it. After the game, the group had a discussion of the importance of understanding our own emotions. During the discussion, the word 'empathy' came up. One 42-year-old inmate, who is particularly feared in the prison community, nicknamed 'Animal,'³⁸ appeared confused.

But miss, why would I want to try to figure out how someone else was feeling? Wouldn't that mean that I would be making them more important to me in my brain? That doesn't make sense!

The concept of empathy for others was foreign and strange to the group. Throughout subsequent sessions, group activities were geared toward helping them understand the effects of their actions on others. After the three-month treatment period, inmates were ready to begin the process of engaging in restorative interventions with other professionals.

With 'Animal,' I began to see the possible intersections between restorative practices and music therapy. Most obviously, the concept of circle facilitation and processes as a regular format stood out to me. In my first training in restorative practices, I was reminded of the drum circle, a frequent tool in music therapy, in which, just like restorative circles, everyone's contributions are valued and respected, everyone is equal, and the 'spiritual and emotional aspects of individual experience are welcomed' (Pranis 2015). The music therapist is primarily concerned with the development of individuals within their communities and helping people to heal and restore themselves wherever possible. We tailor our activities to individual clients, using their preferred music to meet their needs, allowing their goals and needs to guide our process.

As my restorative journey continued, I began to look for ways to incorporate traditional restorative practices with my therapy practice. Male inmates at a local jail, selected because of issues with substance abuse and addiction, were working with us on their primary goal, which they identified themselves as 'healing so we can take care of our families as men.' After weeks of therapy, our topic became 'forgiveness' and in one session, we spent time discussing ways in which they could ask for and receive forgiveness from family members whom they had hurt. I used the 'fishbowl' or solution-focused circle format. Inmates would sit in the centre, tell their story and ask their peers for suggestions to heal their relationships. When the process was complete, inmates would commit to taking deliberate, immediate action toward this goal. The inmate in the centre would play a 'contract' beat on his drum, which served as a signal that he had made a contractual bond with his group of peers. His peers would repeat the beat on their instruments, as a signal that they supported his commitment, and would encourage him in his healing.

Sean felt that he had failed his four-year-old daughter, whom he loved dearly but had to leave because of repeated incarcerations for drug possession. During his time at the centre of the circle, Sean wept bitterly about his fears for his daughter growing up without him. His peers let him cry and then gave him suggestions for growing his relationship with her, such as writing letters to her, requesting special visits and colouring pictures of animals that she liked. Eventually, Sean committed to creating a CD in therapy that would include him reading bedtime stories and the

³⁸ Names have been changed to protect confidentiality.

group singing nursery rhymes to help her learn. By the end of the treatment process, Sean expressed hopefulness and excitement at the possibilities for fathering even throughout his continued incarceration.

Further integration

In 2014, I married Cristiano Martinez, a former prison inmate that I had met many years ago while volunteering as a university student. He had been convicted of manslaughter and attempted murder when he was 16 years old and spent nine years in jail before securing early release. His passion was youth development and mentoring. Together, we have created a unique programme that blends youth development, music therapy and restorative practices to help restore children and teenagers from difficult backgrounds. We use musical activities, such as musical improvisation, musical games, song writing, lyric analysis, music-assisted relaxation and group music performance, to help young people learn about themselves and find ways to express their emotions with the aim of processing traumatic experiences and gaining healing so that their development does not become stagnated.

The impact of trauma

Natalie blurted out during one of our group sessions, 'my stepfather has raped me over and over, since I was small.' The group of incarcerated teenage girls had been talking about romantic relationships and Natalie had appeared emotional for several minutes. I quickly organised an individual session with her, the next day. The fourteen-year-old revealed that she had not spoken to her mother in months, because she had tried to tell her about the long-term sexual abuse by her boyfriend and her mother had not believed her. Natalie ran away from home shortly after her mother married him. In our sessions, she spoke often about her desire to be reconciled with her mother and her bitter disappointment at her father's absence in her life. We created a song together that she would eventually sing for her mother as they began to repair their relationship:

My daddy left me all alone in this world,
Left me for all these girls.
And I thought he'd be the one to fill the space,
But he did nothing for me but take;

He took my smile and my laugh and my joy, Treated me like nothing more than a toy.

Mamma, I just want you to see me and love me — Believe me, it's not just a story —

I miss you more than anything;

I promise you, a princess is better than a king.

After working with Natalie and many others like her, I realised that many of the teenagers in our care had experienced brokenness in their family relationships, because of traumatic incidents. Creative and expressive art therapies are useful in these circumstances because of their well-documented benefits for trauma victims (Gunnell, 2006; Schrader and Wendland, 2012; Stolorow and Stolorow, 2013). For the restorative practitioner, understanding trauma treatment is essential as we often work with clients in the midst of recovery or suffering with post-traumatic symptoms.

All restorative practitioners can find ways to incorporate music and other arts, dance, drama, visual arts, etc., into their interventions. Music, for example, can serve as a tool to

- unify families and communities;
- cement identification of individuals and groups;
- help those involved to process their trauma;
- lighten the mood;
- set the tone of restorative conferences;
- encourage emotional expression; and
- communicate where words are difficult.

As the restorative community grows and evolves, my humble suggestion is that we find ways to connect with each other that are easily achievable through artistic expression. Music and art are healing, restorative, and tools that can be used in our journey towards becoming a restorative global society. ~

Further Resources on Music Therapy

American Music Therapy Association <https://www.musictherapy.org/>

British Association for Music Therapy <http://www.bamt.org/>

Journal of Music Therapy <https://academic.oup.com/jmt>

Music Therapy Perspectives <https://academic.oup.com/mtp>

// Keisha Martinez

Founder, Music Inspiring Change
keisha.baisden@gmail.com

// References

- Gunnell, M. (2006). Book review. *Trauma and Loss: Research and Interventions* 6(1):45–48. Review of Sutton, Julie P (Ed.) (2002) *Music, music therapy and trauma: international perspectives* London: Jessica Kingsley 1 84310 027 4.
- Pranis, K. (2015). The little book of circle processes: a new/old approach to peacemaking. Intercourse, PA: GoodBooks.
- Schrader, E.M. and Wendland, J.M. (2012). Music therapy programming at an aftercare center in Cambodia for survivors of child sexual exploitation and rape and their caregivers. *Social Work & Christianity* 39(4):390–406.
- Stolorow, R.D. and Stolorow, B.A. (2013). Blues and emotional trauma. *Clinical Social Work Journal* 41(1):5–10.

Using visual arts approaches to enhance victim awareness

Visual art can be used with offenders to help them gain more awareness of what is involved in their offence. They can also be asked to imagine what their victims have gone through, and this helps them to empathise with them more. This can then help them work towards a possible meeting if their victims are willing. The two examples below show how this can work. They are based on the chapter 'Arts Approaches to Restorative Justice' in *Restorative Justice: How It Works* (Liebmann 2007).

Working with offenders on their offence

With violent offences especially, offenders often say, 'It just happened, I lost control and I can't remember anything.' Asking them to draw a 'comic strip' of the offence and how they came to commit it often helps them remember what happened. This then helps offenders acknowledge their responsibility and begin to look at the impact of their offence on their victim (Liebmann 1990, 1991 and 1994).

Case study: Comic strip - assault

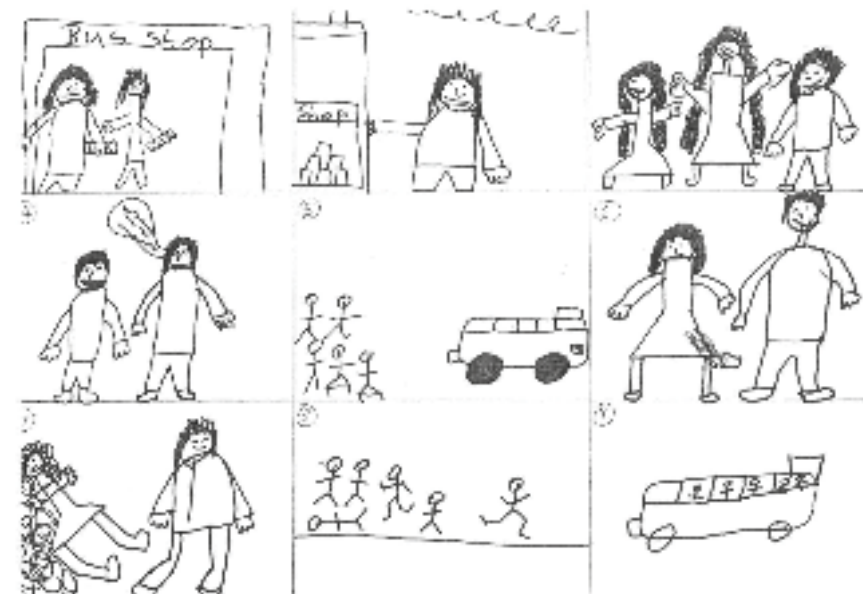
The example in Figure 1 shows a comic strip by a 16 year old boy who assaulted a girl at a bus stop.³⁹

1. Don and a friend at a bus stop (Don on the left).
2. Don going to the shop to buy a drink and a bar of chocolate.
3. Don back in the bus queue with two girls behind him.
4. Don's friend making suggestive comments about the two girls.
5. The bus comes, with a crowd of people waiting to get on.
6. Don throws his drinks can on the ground but it goes on the girl's dress behind him. She is very angry. Don apologises, but she is still angry.
7. Don punches her and she falls backwards.
8. Everyone rushes over to her and Don runs off, now a little stick figure.
9. The bus stops, Don gets on and hides behind a seat in panic, as he hears sirens of ambulances rushing towards the scene.

The drawing of such a sequence involves offenders in taking responsibility – they have to draw themselves and what they did. The drawing can then be the focus of discussion about the harm to the victim, and what the offender needs to do to make amends and not to re-offend. In this case, Don had no prior relationship with the girl, and realised he was wrong to hit her, and felt ashamed.

At the time this drawing was done, there was no organisational framework to consult the victim; now there would be, and such a drawing might be the first step towards a meeting with her, if she wanted this.

Figure 1: Comic strip of offence



Victim impact work

A local mediation service developed the use of drawings as part of their Victim Impact Work with young offenders through the local Youth Offending Team. They also used this approach with adult offenders. The programme consisted of a five-session package of individual work, of which the first three sessions analysed offences from a victim perspective and the last two concentrated on developing strategies to avoid re-offending and holding a case review. The three 'victim perspective' sessions took the client through an offence as experienced by:

1. The actual victim
2. A 'significant other' (of the client, e.g. mother, grandmother)
3. The client as victim

³⁹ This example appeared in a different format in Probation Journal, March 1991.

Each session looked at the victim's experience before, during and after the offence. At each stage the physical, emotional and cognitive/mental effects were examined.

Many clients have low emotional literacy and find these exercises really difficult. Visual methods can help to overcome this. Some of the techniques used were:

Selecting images from a set of photographs to show how they thought victims might be feeling.

- Asking clients to make an image of their own victim if they can – if not, then an image of a 'significant other' as victim.
- Asking clients to imagine a 'pile of worries' a victim may have.
- Asking clients to draw the physical effects of their crime on a victim, e.g. churning stomach, feeling sick, headache.

Drawing pictures helps to make the effects more real than just talking, so that an emotional connection is made. Although this work was a self-contained package, it was also used as part of preparation for restorative meetings with victims, if they wished to be involved (Kirkpatrick 2006; Leicestershire Mediation Services 2005)

Case studies: Victim Impact drawings

The following short case studies are based on one-to-one work with offenders, who were asked to think of victims on whom their offending had the highest impact.

Young offender: Burglary of house of elderly widow

The young offender was referred by the local Youth Offending Service after he had burgled the house of an elderly widow. He drew two pictures of his victim, Mary, before and after the burglary (see figures 2 (a) and (b)). The 'before' picture shows an elderly but fit woman with gardening tools, smiling, labelled 'Active, happy, lively and content'. The 'after' picture shows her downcast and immobile in a large armchair, labelled 'Miserable, slumped, depressed, aged, broken, defeated, exhausted and losing the plot, e.g. clothes....Break-down? Terrorised!'

Figure 2: a) Mary – before



Figure 2: b) Mary – after



In a session a week later, the same young offender was asked which emotional state of his victim had stayed with him the most – he said 'Shit – gutted – and shocked'. He was then asked to draw a symbolic representation of these. Figures 3 (a), (b) and (c) show his pictures. The first one is a pile of steaming 'shit', the second one shows a fish being hooked and gutted, and the third one shows lightning striking an electric pylon like a bolt from the blue – resulting in a shock. There was further discussion to clarify what these words meant to the client, e.g. 'Shit' to him was a composite of emotions (upset, sad, hopeless and depressed) and physiological states (tired, dirty and sick [nauseous]). He went on to write a potentially restorative letter to his victim, but did not complete a commitment test that workers felt necessary to proceed with victim contact.

Figure 3: a) Shit



Figure 3: b) Gutted



Figure 3: c) Shocked

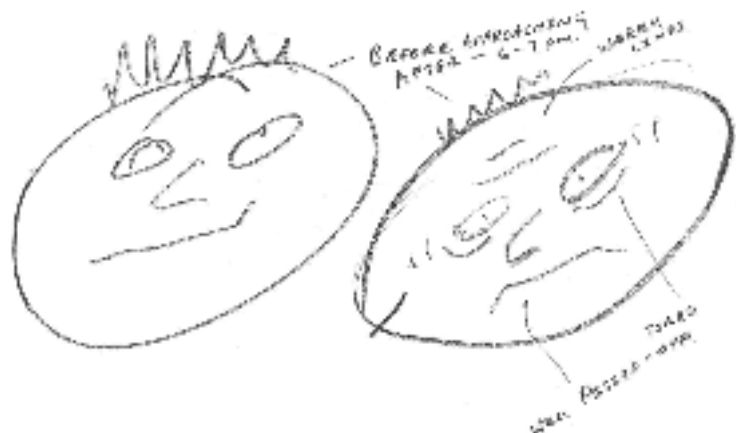


Young adult offender: Burglary of small business

The offender was referred by the Probation Service, after committing a burglary of a small business. The 'before' and 'after' pictures are of the manager of the business. The 'before' picture shows him in the morning going to work, looking optimistic and cheerful. The 'after' picture shows him in the evening after dealing with the aftermath of the burglary – 'tired, well pissed-off, with worry lines', with staring eyes and downcast mouth (see figure 4).

The same young adult went on to consider the fact that the business had been repeatedly targeted by burglars and could now be facing closure and bankruptcy. He drew a picture (on a large piece of flipchart paper) of a face in blue marker, 'screaming' with anger and pain, and scribbled over with red marker (see figure 5). This work led on to exploration of restorative work potentially involving the victim.

Figure 4: Business victim – before and after

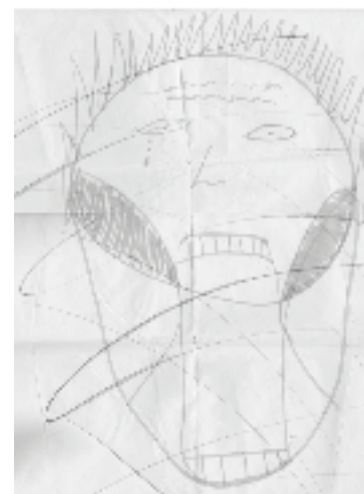


All these helped the offenders concerned to empathise more with their victims, and to realise more graphically (literally) the harm they had caused. In some cases this work also led on to communication or meetings between offenders and their victims.

Further uses of visual art

As well as using visual art in this way with offenders, one might use it for victims to express how they feel, and then (if the victim wishes) maybe send the pictures to the offender as part of a process that might lead to a meeting. An offender might also draw their feelings and this could lead to an exchange of drawings, to increase mutual understanding – either as a process in its own right, or as a step towards a face-to-face meeting. The key process is the potential of visual art to aid communication, to help where words are difficult to find, and to increase awareness of feelings, leading to a growth in empathy – a key element of restorative work. –

Figure 5: Victim in anger and pain



// Marian Liebmann

RJ Trainer & Consultant (UK)
marian@liebmann.org.uk

// Acknowledgement

With permission from Jessica Kingsley Publishers to use material from the chapter 'Arts Approaches to Restorative Justice' in *Restorative Justice: How It Works* (Liebmann 2007). I would also like to acknowledge the help of Shaun Kirkpatrick of Leicestershire Mediation Services, in providing the examples of figures 2-5.

// References

- Leicestershire Mediation Services (2005) *Victim Impact Work*. Leicester: Leicestershire Mediation Services.
- Liebmann, M. (2007) *Restorative Justice: How It Works*. London: Jessica Kingsley Publishers
- Liebmann, M. (ed) (1990) *Art Therapy in Practice*. London: Jessica Kingsley Publishers.
- Liebmann, M. (1991) 'Letting Go and Getting Framed'. *Probation Journal*, March 1991, 25-31.
- Liebmann, M. (ed) (1994) *Art Therapy with Offenders*. London: Jessica Kingsley Publishers.

Show the world the strength you have despite the trauma you have faced

The Trauma Art Center was established in 2015 in Amsterdam, The Netherlands. Our participants regard us as a trusted place which provides a warm and safe environment to adults who experienced traumatic events, such as neglect, abuse, domestic violence, bullying, sexual violence and other traumatic events in childhood, adolescence and adulthood. Our vision is "The trauma happened to you - you are not your trauma".

We believe creating art is a way of expressing internal feeling in a non-verbal way, a way to express what is happening in your body, your mind and life. It is a start in the healing process, which can lead to (almost) total healing. We offer adults the opportunity to participate in converting their inside feelings to art forms like songs/ lyrics, paintings, drawings, poems and other art forms, which could result in participating in our exhibitions.

Last spring, we organised a workshop where participants could paint their own trauma and feelings. The method we used was having the participants create paintings in order for them to express their feelings on canvas. Through the intense paintings everybody expressed to whichever level they felt comfortable with. By exhibiting the paintings - to the group



and afterwards to a public audience - their barrier disappeared. Everybody understood that nobody needed to be ashamed of what happened to them and that they can be proud of themselves.

Our exhibitions give the participants a platform to express their feelings to a broader audience. To show the world the strength you have despite the trauma you faced. *"Be proud of who you are and not ashamed of how others see you."* →



// Jiska Sharon

Founder and owner of Trauma Art Center
(in Dutch on Facebook: Trauma Kunst Centrum)
traumakunstcentrum@gmail.com

“Don’t be friends with your grievance”: lessons from a children’s contest

The problem of conflicts and violence remains one of the most topical issues of the modern world. The issue of violence and lack of security guarantees is especially acute in the educational space because this is the environment where the child develops as a person, where his/her character is being formed. The task of safe environment development is becoming ever more urgent in Russian schools at the beginning of the 21st century. The tendency of growing aggression, potential for conflict and violence of the environment is global: in many countries where schools and other children’s educational institutions “enlarge”, unite children from different areas of residence and different social, religious, ethnic backgrounds, there appears a ground for potential conflicts. Simultaneously, development of the Internet, computer games, and social networks has great impact on the formation of real-world communication skills, making them worse and sometimes leading to aggression. All of this is an inevitable payback for the fruits of technical progress, urbanization, and ease of living conditions of our everyday life. Yet even in these circumstances, school remains the most important social institution that forms a person’s communication skills. To solve this priority task successfully, schools need a new set of tools, which teachers all over the world are searching for today.

One of the tools that can teach a child to resolve and prevent conflicts independently is the method of School Mediation developed by the Russian Centre for Mediation and Law headed by its founder Professor Tsisana Shamlikashvili, which is introduced in many Russian schools today. As part of the work on this method and its implementation, the Centre for Mediation and Law in cooperation with the journal “Mediation and Law. Mediation and Reconciliation” (which is the author of the idea and concept of the contest), with the support of the State Duma Committee on Culture and the Ministry of Education and Science of the Russian Federation, held in the winter and

spring of 2009 the first unique large-scale All-Russian creative contest called “Don’t Be Friends With Your Grievance”. This included tasks in the sphere of literary and artistic reasoning of the topic of resolving disputes and conflicts. The contest was aimed at stimulating the discussion of topics on conflicts in the perception of children and adolescents, the understanding of the place of conflict in everyday life, and the ways of dealing with it.

Participation in the contest allowed children to think about how they and others, including adults, reacted in difficult situations, how they acted when involved in a conflict, and express their attitude to this topic with artistic means. Creating such a space of dialogue, the authors of the idea sought to open up new channels of interaction among various groups of children, as well as between children and adults, which will allow people to turn to each other even in the most difficult situations. After all, the world of art knows no boundaries, touching primarily the human features in people and awakening the power of positive communication. The global objective of this large-scale competition was the study of such important problems of the modern world (with the keys to solving them given by the School Mediation method) as improving the safety of the educational environment and the formation of a sustainable benevolent microclimate both within the walls of educational institutions and in families.

The organizers of the contest tried to draw the children’s attention to important problems of human interaction, encourage dialogue, help them find their place among peers, and show them opportunities for friendly conflict resolution based on cooperation, negotiating, explaining and exchanging points of view, which is the key to success in resolution of the most complex contradictions. It is very important for modern youth to know that it is easier to deal with a conflict together, combining efforts with one’s opponent, and not against him, that the power of speech, intelligence, and the desire to understand each other are always more powerful than the physical strength of the fist. In the contest tasks, children of different age categories (students of primary, middle and high school) got a number of topics (“How to make peace?”, “Reasons for a quarrel”, “Friends and foes”) to be interpreted in any artistic form, starting with drawings and comics and ending with philosophical essays. At the same time, children’s imagination was not limited in any way; no “correct” conclusions and answers were proposed to or imposed on children in advance. The contest organizers were interested in the immediate reaction of young citizens, their vision and understanding of the announced topics, which were not often mentioned within the school walls at that time.

Today, eight years later, when many schools in Russia already have school mediation services at some extent, one can take a fresh look at the results of this event, and try to understand what it taught not only children (many of whom have already stepped into adulthood) but also the organizers of the contest, who got acquainted with a lot of children's works. It should be noted that the scale of the contest exceeded their most ambitious expectations: more than 1,500 participants from all over Russia, about 1,700 drawings, posters, comics, poems, stories, fairy tales and essays were presented to the jury; most of these works represented children's own understanding of dispute, reconciliation, and their own vision of the world. This vision revealed many bright and unexpected details that are often overlooked by adults. We, adults, most of the times have a ready picture before our eyes — "how it should be" or "how it should not be", whereas children perceive the real life in all its completeness and immediacy, not comparing it with the models imposed by the media, public opinion, or even their own life experience. Therefore, the members of the jury, including scientists, academics, teachers, professional artists, writers and poets, were often surprised when they found extraordinary metaphors and unexpectedly profound conclusions about the nature of disputes and ways to resolve them in the children's works.

This is where a mechanism included in the idea of School Mediation worked: the establishment of a dialogue among peers, between children and adults through the opening of a different view of the usual subject of discussion, when everyone learns from each other, and when children can give a lot of useful information to adults, who often use typical behaviour patterns when facing a potential conflict. Yuri Nechiporenko, a writer and jury member, described this phenomenon as follows, "It seems to me that it is, paradoxically, children who can teach us to take our grievances less seriously. Adults have prejudices, painful relationships, and difficult personal problems. Children have nothing like this. They can quarrel almost every day, but next day after the quarrel the peace comes. In this respect, children deal with such situations easier; they are more flexible and have more capacities than adults. That is why our contest is important not only for children: adults have a chance to see that image of the future, that way of human relations, to which they should strive."

Indeed, in the context of the given topics, youthful idealism, which was seen in many writings of children and adolescents that were presented to the contest, looked not naive, but truly wise as a conscious and well-considered position. "A real man can never shut himself off from the troubles and problems of others! On the contrary, helping others, he, first

of all, helps himself, protects his soul and heart from hardness, callousness, obduracy, and indifference," wrote, for example, Ekaterina Solovyova, a 10th grade student from Pskov Oblast. It was especially surprising for the adult members of the jury, successful writers, artists, art critics, and mediators, to discover unchildish wisdom in the lines written by the youngest contestants. "Responsive and kind people are never alone," wrote Irina Kuznetsova, a second-grader from Samara Oblast. A fourth-grader Maxim Galbai from Volgograd Region developed a detailed "game" reconciliation plan, which perhaps could be the envy of a professional mediator. It is remarkable that this is a plan developed even before a possible quarrel arose, as if a "mediation clause":

"... If Vanya and I ever seriously quarrel and take offense at each other for a long time, we can reconcile this way: I'll write him a note with a surprise and throw it in his mailbox. It will say, "If you want to find something very interesting, get out at such and such time and find another letter under the bench". He can find the next note in the park on the tree near the monument. This note can include an outline map with the location of the surprise noted, for example, a basketball court of the schoolyard. All these points are located not far from each other on the way to school. I will roll the notes and wrap them in coloured paper sheets in the form of candies. I can also add some drawings or emblems to make it even more interesting for him. I'll hide not far from the basketball court, and when Vanya comes, I'll come and suggest that we make peace."

Due to the fact that about 1,700 works in three age categories were submitted for the contest, the jury faced a very difficult task of selecting the short list and determine winners. They were selected in several stages. Finally, after long discussions and secret voting, dozens of compositions and paintings of the winners were selected, and it is important to note that most of their authors turned out to be residents of small towns located far from the capital region. Tickets were given to them and their families so that they could personally take part in the award ceremony of the contest in the State Duma of the Federal Assembly of the Russian Federation and receive their prizes (laptops, tablets, cameras) on April 29, 2009. The ceremony was held in the Small Hall of the country's legislative assembly. The same day an exhibition of artworks of the contest winners was opened in the lobby of the State Duma, and the award ceremony was attended by Deputy Chairman of the State Duma of the Federal Assembly of the Russian Federation L.K. Sliska, Adviser of the President of the Russian Federation A.V. Dvorkovich,

Deputy Minister of Education and Science of the Russian Federation I.I. Kalina, President of the Scientific and Methodological Center for Mediation and Law and Chairman of the Contest Organizing Committee Ts.A. Shamlikashvili, members of the jury, academics, poets, artists, children's writers, scientists, and journalists. The best drawings selected by the jury were published in the 12th issue of the journal "Mediation and Law. Mediation and Reconciliation" and in the journal "Art in School", while the literary works of the winners were compiled into a special collection published as an appendix to the journal "Mediation and Law".

However, by the time the contest was summed up, it was clear to the organizers that its results went far beyond the goal set at the beginning — to kindle the children's interest in the topic of reconciliation and to stimulate mutual understanding among them (and between children and adults). It became obvious that children themselves can teach adults the basics of friendly dispute resolution, learning together with them (this approach used in the method of School Mediation starts developing in Russian schools today). The contest "Don't Be Friends With Your Grievance", the results of which were summed up in 2009, gave the authors of the School Mediation method confidence in the importance of the efforts aiming to explore new channels of communication through art. Today, the authors and organizers of the contest have many new ideas in the continuation of the topic of dialogue between children and between people in general, including those representing different countries, ethnic groups, and cultures. Major efforts are made to explore the culture of cooperation and dialogue in different cultures. Perhaps in the future, in cooperation with partners, the international community of mediators, and restorative justice practitioners, it will be possible to hold an international contest of "Don't Be Friends With Your Grievance". After all, art knows no boundaries, and speaking in the language of art means always searching for new meanings that can unite the most diverse points of view. ~

// Tsisana Shamlikashvili

Professor, President of the National Organization of Mediators (NOM), academic chair of the Federal Institute of Mediation, founder of the Scientific and Methodological Centre for Mediation and Law, Chair of the Subcommittee on ADR and Mediation in the Russian Association of Lawyers, founder, publisher and editor-in-chief (Russian Federation)
president@mediacia.com

// Sergey Tashevsky

Poet, writer, literary-editor of the "Mediation and Law" magazine, researcher at the Federal Institute of Mediation (Russian Federation)

Engaging young people in the arts and restorative practices

We began using the arts to engage young people when working with Lancashire Youth Offending Team (YOT). In 2008 we produced a book of collated art, poetry and creative writing by young people who were in or on the periphery of the youth justice system. 2000 copies of the book were produced and distributed. It soon became a peer mentoring resource and was launched at the Museum of Lancashire where the artwork was displayed for 3 months, then toured Lancashire museums. The book is still being used by practitioners today.

Our work using the arts with restorative justice (RJ) began naturally, without us actually realising it at the time. In 2009 we were commissioned by Lancashire Youth Offending Team (YOT) in the UK to develop a knife crime programme. The Home Office had identified ten UK cities which suffered above average incidents of knife related crime, Lancashire was one of those areas.

Whilst researching other programmes on knife crime it was clear that in the main, other organisations had gone down the shock tactics route and had decided to scare young people by using gory images. In one case handing out cardboard knives to school children, which resulted in hundreds of school children running around wielding cardboard knives. It probably caused more harm than good.

We decided to find a case study of a real knife crime incident and investigate the stories of all those involved. We found a case study and interviewed the victim's family, the perpetrator's family, witnesses to the crime, friends, paramedics, police etc. We produced an eight session resource, 'It's Your Life' which included a film. The film and resource were shown at a conference where the head teacher of a high school came over, shook my hand and complimented me on taking a restorative approach towards violent crime. "Thank you", I replied in a slightly confused manner.

"What do you mean by a restorative approach?" The head teacher went on to explain that the film and workbook had looked at the impact of violent crime on the whole community and had taken on board a thorough examination of the hearts and minds of victims.

Since the meeting with the head teacher we realised that many of us think and act restoratively. It is a natural process. However, it doesn't come naturally to all of us. You can't force somebody to understand the harm done and to repair damage but you can guide them and show them that it is a better way of dealing with things.

Where do the arts come into this, I hear you ask? Well, we asked young people who had been involved in crime, some knife related, to help with all aspects of the production. They helped with storyboarding, filming, sound, interviewing, design and artwork. On completion of the film we contacted the University of Central Lancashire and hired their cinema. Every young person who worked on the film was invited to attend alongside the victims and professionals who had appeared in the film. Also in attendance were senior Police Officers, Youth Offending Team Staff and others who work with challenging young people. On the night, all the young people were invited onto the stage and given an award.

The reparation side of this project is that the film and book were sold to other organisations which generated funding for future arts projects. The educational value of the film has also, we hope, prevented others using weapons and has helped young people to think restoratively. An evaluation by Grant Thornton, commissioned by the Home Office showed that around 90 Youth Offending Teams around the UK are using the 'It's Your Life' knife crime programme. It also became a part of the Youth Referral Order, whereby Magistrates in Youth Courts in Lancashire could sentence young people to complete the 'It's Your Life' Programme. The success of this led to many other arts and RJ projects. One of the works by a young girl who had been convicted of theft won the prestigious Koestler Trust award for crafts. In 2011 we were awarded a Butler Trust commendation for 'the effective engagement of young people in the arts' at Buckingham Palace. This was the first time a YOT had won a Butler Trust award. Nevertheless, the success of arts projects does not always sit well with senior management. When you rely on meeting targets to earn your annual budget then the arts take a bit of a back seat, despite the great public relations. We could see the benefits of RJ and the arts, and in 2012, when drastic public sector cuts began, we left and took a step into the unknown. We set up a company

called 'Resource Creatives' and we work with like-minded professionals who are passionate about working creatively with young people. We work with Freelance RJ and arts workers and design and deliver issue-based restorative programmes and workshops, delivering to children, young people and adults.

Our philosophy is 'Engagement is Key'. If a person is not engaged with the service which you provide, then there is no point in providing the service. Therefore, you must ensure that the service you do provide is interesting. It has to capture even the faintest of imaginations.

How do you make RJ fun and interesting? How can you evoke the emotions and empathy needed to make a restorative arts session a worthwhile session? At the start of each project, we deliver an overview of RJ. We talk about its history, its uses, and most importantly its aim to give the victims of wrongdoing a voice and some sort of closure or reparation. Over the past few years we have delivered numerous RJ and arts projects. We have worked directly with convicted offenders and victims and also with junior and high school students. The feedback and evaluations we have received are testament to the fact that the arts and RJ are good bedfellows.

We have a bank of artists we can call on. All of them are accomplished in their chosen fields. A particular hurdle when delivering arts sessions to Youth Offending Teams and Youth Organisations is that there is a lot of stereotyping and assumptions that all young people want to do graffiti or rap music. Both these art forms are good and have their place. However, they are not the be-all and end-all for young people. It was David Bowie who once said:

"If you feel safe in the area you are working in you are not working in the right area. Always go a little further into the water than you feel you're capable of being in. Go a little bit out of your depth. And when you don't feel that your feet are quite touching the bottom you're just in the right place to do something exciting".

We work with painters, sculptors, poets, musicians, magicians and performers. We are also keen to give opportunities to up-and-coming artists to help them gain crucial experience in working with challenging groups. Wherever possible we offer the Arts Award. We are a Registered Arts Award Centre with Trinity College London. It is always good to be able to offer some sort of accreditation to young people.

For us it is important that the artist we use is comfortable with the group. For instance, we used a brilliant poet who is excellent at engaging a young audience. However, we used him for an older group and he was way out of his depth. There is no point in running an arts project if the artist is unable to engage the target group.

As mentioned earlier, engagement is key. To support this, we offer training in engagement techniques. A talented artist is not necessarily a talented teacher. However, with training, development and experience we can help most artists to find their niche.

Our restorative arts projects that have either been funded through Arts Council England or commissions through police or other public sector funding have included:

- 'Sticks and Stones' – an Anti-bullying workshop in primary schools with 690 year 5 & 6 children
- 'Making Positive Choices' – an anti-gang resource and workshops delivered in primary schools to 1350 year 5& 6 children
- 'Liberate' -Serious and organised crime resource, film and workshops delivered to 5000 people in primary schools, high schools and probation approved premises
- 'Child to Parent Violence' – workshops to families experiencing child to parent violence incorporating the arts to show an understanding of empathy, respect and forgiveness.
- 'Re-write Your Story' – a restorative music project delivered in Young Offenders Institutions, YOT's and Pupil Referral Units.

One of our latest projects was a Youth Music workshop. We designed the project to work with six groups of young people who display challenging behaviour. We worked with Pupil Referral Units, Youth Offending Teams and Young Offender Institutions (YOI).

The YOI was in Wetherby, Yorkshire, UK. We worked with groups of up to 12 inmates intensively over two days. Sessions included introducing the group to the principles of RJ. Then it was over to our poet to give a live performance and then inspire the group to pick up a pen and write about their experiences. The poets use word walls and short and simple writing exercises in constructing a poem or song. Once the creative juices are flowing from pen to paper we introduce our musicians who can turn their hands to most instruments and are very patient working with young people.

One musician uses his own experiences to write and perform emotionally charged songs. The finished tracks were fantastic and feedback from young people and staff involved highlighted their understanding of the restorative process. Each young person received an Arts Award. The finished tracks are part of the legacy of the project.

We always strive to have an end product. It might be a song, a book of poetry, a film, an installation or a teaching resource. It is important for young people to feel they have been part of something of worth and purpose. It is also part of the reparation when the groups create something which has a benefit for others to use. Our current work is linking art and sport, working in partnership with football foundations on some very exciting new projects.

Our work is highlighted on our website www.resourcecreatives.com. Here you will find out about some of the projects we have completed and some of the artists we work with. There are also some resources on there that you can use. Please feel free to get in touch, we'd love to hear from you⁴⁰. –

// Andy Winters

Writer and RJ trainer, director of Resource Creatives (UK)
<https://www.linkedin.com/in/andywintersuk/>

// Jane Wignall

Artist, director of Resource Creatives (UK)
<https://www.linkedin.com/in/janewignall/>

⁴⁰ Individual project websites can be found via the following links: <http://rewriteyourstory.strikingly.com/> <http://sticksandstones.strikingly.com/> <http://liberate.strikingly.com/> The following link is to an article written by Andy Winters for New Europe on Restorative Justice practice with young people in 2013: <https://www.neweurope.eu/article/restorative-justice-can-save-people-and-society/>

Restorative justice behind bars: a graffiti art project

How can we make offenders think about their conflicts, the damage to their victims and society and make them move towards restoration? In the prison environment talking openly about these topics isn't always easy for inmates. That's why it's up to the prison management to create a structure and culture where restoration is a normal item to work on.

The prison of Beveren installed -from opening on- a workgroup called Restoration where different professionals gather to think, experiment and try-out all sort of activities. The services of the justice department and services of the Flemish community (both working with offenders, victims or both) bring their experiences together and try to connect in positive ways those who are connected in an involuntary way, namely the three parties of the restorative circle. Throughout daily business the topics of conflict, damage, victims and restoration are integrated in the service to inmates. Inmates know that these topics can/will be talked about and they can find easy access to mediation services, gather information about their civil claims and (if their file allows it) do voluntary work in society to pay back the claims of victims.

During 2016 a specific project was carried out. The challenge was to give inmates the opportunity to talk about their feelings and visualise it through different art forms. This project started with a discussion group (by Bart Schoovaerts).

Bart has attended these discussion groups for years in different prisons and shifts in methodology depending on the group. In his approach, he makes participants look at themselves in the way they think others (family, victims and society) look at them. From this point, he makes them reflect on how they think it can be changed. Participants choose afterwards to join the workshops with well-known photographer Sanne De Wilde and/or with graffiti-artist Danny Cascro from Streetart Belgium. The emotions triggered in Bart's discussion groups could now be transposed in something visual: a picture, a drawing.

To connect again with the outer world the prison wanted to hold these results and capture them in their surroundings. Behind bars, the result of the graffiti is put on a prison wall and a selection of pictures can be seen there. The integration of the results in these surroundings is not only a "landmark" for the prison but a permanent message of restoration! –

// Virna Van Der Elst

Prison director Beveren (Belgium)
virna.vanderelst@just.fgov.be

// Bart Schoovaerts

Educational assistant Vormingplus Oost- Brabant (Belgium)
bart.schoovaerts@vormingplusob.be

Educational benches for the project *Errors as Opportunity*

In 2005, APAB (www.apab.it) launched a collaboration with the *Centro Giustizia Minorile e di Comunità per la Toscana e l'Umbria* (C.G.M. - the Centre for Juvenile Justice and of Community for Tuscany and Umbria). In 2011, the collaboration was strengthened through experimentation with projects which aimed to support juveniles at-risk of social exclusion by having them engage with and restore their urban environment. Such experimentation was recognised as a model to extend to the national level by the Department for Juvenile Justice and Community Justice.

Aleteia (www.associazionealeteia.it) is an organisation that is comprised of operators with proven professional experience in the field of restorative justice, criminology, victimology, and social planning in general, as expected by the standards of the European Union and of the Italian legislation. The organisation's aim is to carry out actions of social and cultural promotion, of primary and secondary prevention, of education and orientation, of peaceful reconciliation of conflicts, of social, civil and penal mediation, and also of assistance to victims of crimes.

In 2016, thanks to the crucial contribution of the Fondazione Cassa di Risparmio of Florence, the collaboration between the two organisations led to the creation of Project MeF - Mediation of restorative activities

MeF Project - Cleaning and restoration of the benches of Viale dei Colli, Florence



and education. The project revolves around the use of an integrated methodology of mediation, reparation, and education for individuals carrying out a sentence. The project aims to foster a greater sense of responsibility within the person who committed the crime through reparative processes. The process of penal mediation associated with the reparatory activity is a founding element for challenging adults and a valid instrument for treating juveniles. This methodology represents a concrete opportunity not only for rehabilitating the individual, but also for the community itself. The process of rehabilitation is structured on factors that indirectly involve the social context. Indeed, this allows the individuals who undertake this process to acquire a greater awareness of their own change, with a consequent decrease in the risk of recidivism.

The MeF project therefore calls for the creation of an Orientation Centre that can direct the parties based on their specific needs, facilitating access to restorative processes and enhancing their effectiveness. An example of this is the cleaning and renovating of benches by twelve young Italians and foreigners between the ages of 17 and 22. Over the course of six months, with great commitment and responsibility, these juveniles dedicated themselves not only to repairing the benches, but also, in a metaphorical sense, to repairing their past.

On September 27th, 2017 the inauguration of the "educational benches" project took place. The benches were renovated by juveniles who committed crimes, and are a tangible and wonderful gift to the citizenry; fifteen wood benches now line Florence's Viale dei Colli. Seven of these, located in Piazzale Galileo, present a brass plaque with incisions that read sentences related to the concept of mistakes as opportunities. On each plaque appears a QR CODE, through which it is possible to view the MeF project on internet.

MeF Project - Restoration of the benches of Piazzale Galileo, Florence



MeF Project - The plaques on the educational benches



These are the quotes by historical figures meticulously chosen by the 'reparatory' juveniles:

*To not know how to fix a mistake
is worse than the mistake itself*
- Baltasar Gracian

*The only real mistake is the one
from which we do not learn anything*
- John Powell

In life there are no mistakes, only lessons
- Vic Johnson

Mistakes are bridges between inexperience and wisdom
- Phyllis Theroux

*Success does not consist in never making mistakes
but in never making the same one a second time*
- George Bernard Shaw

To be wise is to not commit the same mistake twice
- Giovanni Soriano

*A wise person is not one who makes less mistakes,
but one who learns from their mistakes*
- Harvey B. Mackay

*Learn from others' mistakes. Life is too short for you
to make all of them on your own*
- Kade Bruin

// Laura Basilio

www.associazionealetia.it (Italy)
laura.basilio@associazionealetia.it

// Gaia Citriniti

www.apab.it (Italy)
gaia.citriniti@apab.it

Restorative justice and green opportunities for juvenile offenders

APAB has been operating as an educational agency in Tuscany since 1994. It actively collaborates with the prison system of the Tuscan region, for which it has carried out various projects aimed at supporting inmates and at rehabilitating them into the work environment.

Starting in 2005, APAB established a collaboration with the *Centro Giustizia Minorile e di Comunità per la Toscana e l'Umbria* (C.G.M. - the Center for Juvenile Justice and of Community for Tuscany and Umbria). In 2011 the collaboration was strengthened by experimenting with projects aimed at preparing juveniles at risk of social exclusion for work environments. By actively intervening in areas of disadvantage, legality, and of social inclusion, and thanks to its collaboration with the C.G.M. and with the Comune of Florence (municipality), APAB has created an innovative model of projects that focus on cooking, biodynamic agriculture, gardening, and small-scale

maintenance. This new model of projects by APAB combines the idea of reparation with education, and was born thanks to constant work with the institutions. The model privileges a type of "circular" collaboration between the institutions involved in the management of the challenge set before the juveniles of the community corrections system. It is an unprecedented model for carrying out a shared project in a realm in which it is rare to find solutions that offer solid educational pathways that allow complete reintegration into society. The APAB model focuses on the concept of restitution of the damage caused as an opportunity for social inclusion. The act of restitution is therefore bidirectional: on the one hand, the juvenile

IN Project -
Complete restyling of Piazza Beccaria, Florence



regains his sense of belonging to the community by actively participating in the construction of works useful to the citizenry; on the other hand, the community recognises the deep social value of these works, as they are contributions by juveniles in distress who need to redeem themselves to have a second chance.

The first milestone of this important project was set in Piazza Beccaria, a symbolic place in Florence, home to the trees dedicated to Borsellino and the members of his security staff. Here, the juveniles of the C.G.M. worked assiduously alongside the gardeners of the Comune of Florence in a project to create four flowerbeds. The valorisation of a collective, green space sparks a change in the juvenile's relationship with the community, a change by which the sense of insecurity caused by the damage inflicted is substituted by a sense of responsibility and attachment to shared spaces.

IN Project -
Complete restyling of Piazza Beccaria, Florence



The model of justice that APAB proposes goes beyond the idea of "getting even," so as to favor a process of re-education and of redemption through reparation. The juveniles' construction of the first hotel for bugs, "Bugs Hotel" at the Cascine, the green lung of Florence, is a case in point. The Bugs Hotel is an innovative installation that is both artistic and useful for the preservation of biodiversity: it is host to ladybugs, butterflies, solitary bees, and other insects that are fundamental to man's survival. The success of this initiative is reflected in the vast participation it attracted of preschool and primary classes, and of the tours organised to see this treasure in the Cascine.

Thanks to the contributions by Esselunga and to the teamwork carried out with the gardeners of the Comune, ten of these installations can be found in the park to this day. Giuseppe, Luis, Mohamed, Sasha, Simone and Nicholas are the youths who have gifted this installation to the community as a sign of reconciliation and reparation of the damage they caused. Though in the past each one of them made some bad choices, thanks to this project, they have now decided to believe in themselves by making a decision that looks to the future. ~

// Gaia Citriniti
www.apab.it (Italy)
gaia.citriniti@apab.it

Bugs Hotel, The Treasure of the Cascine, Florence
CREI Project -



Finding oneself through art: projects for juvenile offenders

*To not know how to fix a mistake
is worse than the mistake itself
- Baltasar Gracian*

Cesis Correctional Institution for Juveniles is located in a small picturesque town of Latvia. There are pre-trial detainees and sentenced young persons from the age of 14 till 25 from all around Latvia. The majority of them has committed violent and serious crimes. These youngsters have experienced a lack of care, love and understanding. They have been exposed to violence from young age. At the moment it is important for them to restore their emotional well-being by understanding their emotions, anger and pain. Experiencing art and the possibility to express oneself creatively can help to achieve this goal.

Cesis Correctional Institution for Juveniles provides the execution of criminal punishment, and a broad range of resocialization measures, and the school exercises five general educational programmes to obtain both basic and secondary education. Comprehensive correctional and educational measures are carried out accommodating individual needs.

Different art projects take place frequently in our institution. One project called "Human to Human" is carried out for several years in cooperation with State Probation Service. In the framework of this project, youngsters have learned to paint on silk and porcelain, to make greeting cards for loved ones. Every year around Christmas time, the boys in their visual art class prepare the Christmas cards which are used by State Probation Service to greet their cooperation partners, thus raising awareness in the society about being a prisoner. Encouraged by resocialization, the youngsters made stuffed toys as holiday gifts to the residents of retirement homes, thus bringing joy to lonely and elderly people.



Works in paper quilling technique and stuffed toys.



Every year there is a talent show where boys can express their special talents. In recent years, many of them make works in origami techniques. Such work requires a lot of patience and self-control. The performances are rated by an independent jury, which gives boys an opportunity to hear the evaluation of their work in person.

Two large art projects, "Off Fence", were implemented in Cesis Correctional Institution for Juveniles in 2015 and 2016. In the framework of these projects youngsters with the guidance of the guest director staged two plays based on the experience and stories of their own life.

In 2015, a play "Everything is cool" was staged together with the professionals from theatre. In this play youngsters spoke about the real episodes from their life. Through the language of drama boys got to know themselves better and learned to listen to others.

The project of 2016 mainly focused on music as it is a vital part of life for many boys and serves as an important tool for communication and self-understanding. In cooperation with professional musicians and producers, youngsters improved their song writing skills and created a musical story about their life, longings and dreams. All melodies were recorded and published in an album "23 carats" where each song reflects the part of each boy's soul. The boys' experience in the above mentioned project was captured in a documentary directed by Dāvis Kaņepe, a film director of Kaņepes Centre of Contemporary Culture.

Works for the talent show from different materials.



Participants of the project 'Off Fence'.



Art education also has an important role in the general education programmes of the school. Curriculum includes visual arts and music. In 2015 our pupils, with the help of the teacher of visual arts, were involved in the project "Social integration mechanisms for children and young people with special needs". As part of the project, pupils made large-scale board games. These board games were sent to the partnership schools with pupils with special needs. It is important to note that the board games were made with the aim to bring happiness to the others and the ones in particular need of it.

There is a special week dedicated to projects every year in the school. The projects

of these weeks often involve art. Last year the subject of the project week was "Me and Art". During the week pupils had the opportunity to meet different experts of arts, to learn contemporary and folk dance, different painting techniques and photography. Afterwards each class made their own calendar reflecting its nature. One of them made an interesting graffiti wall containing the initials of every pupil thus putting together an unusual identity card of the class.

During the project a group of boys learned pearl crafting and later many other boys followed excitedly. Many of them crafted pearl jewellery with ancient Latvian symbols and signs thus learning a lot about their meaning. On the graduation day pupils gave teachers and mentors with self-made pearl bracelets, making nice memories and encouraging their self-esteem. During the literature class, boys often create their own writings; writing rhymes for rap is especially popular. These texts are harsh and natural and reveal the boys' pain and longing. Sometimes such writing helps to overcome their despair, to understand their own emotions, to look at themselves from a distance, and to see and hear others better.

The board game "Put Cesis together" for the project "The social integration mechanisms for children and young people with special needs".



Our working experience proves that art not only helps prisoners to develop creativity but also improves their ability to understand their emotions, find their identity, and in that way better understand other people. ~

// Sarmite Svike

Headmaster of secondary school from Cesis
Correctional Institution for Juveniles (Latvia)
sarmite.svike@iev.gov.lv

In the framework of theatre project youngsters talked about themselves and did musical performances.





117

Making visible and giving voice through art

In this section, we present different projects that have aimed to make visible the restorative practices and encounters or give voice to the people involved in these encounters, through the use of film, theatre, books, documentaries, radio, but also other forms.

A Conversation: from theatre to film

Two years ago, on the occasion of the RJ Week 2015, which coincided with the 15th anniversary of the EFRJ, we organised several activities in Leuven including the play of a theatre performance of RJ entitled 'A Conversation.' Two years after, we are happy to announce that this theatre play will turn into a film, which is launched during RJ Week 2017 (19–26 November).

The play is about the meeting between two families: the parents of a young woman who was raped and murdered and the family of the offender⁴¹. The play was written by David Williamson (Australia), adapted to a European context and directed by Peter Harris (UK) and performed by the amateur theatre group No Theatre (Norway), a non-profit theatre group with actors from all over the world. The film has been directed and edited by Oddbjørn Austevik in conjunction with Wolf + Water Arts Company.

While you can find more information about the theatre play and 'No Theatre' on the EFRJ website,⁴² we will devote this article to two big fans of the play. First, we will hear from our colleague Espen Marius Foss, associate professor at Østfold University College (Norway), who helped us discover this theatre piece some years ago and supported us when we considered showing the performance in Leuven. Then, we will hear from Marc Cerón i Riera, Deputy Director General of Probation, Justice Department of Catalonia (Spain), one of the sponsors of the film project 'A Conversation.'

"As a former national adviser in the Norwegian Red Cross, I have had the pleasure of collaborating with the theatre group No Theatre and their director Peter Harris on several occasions. The idea of adapting the play, 'A Conversation,' written by one of Australia's most respected contemporary playwrights, David Williamson, to a European context, first came over a beer with Geir Dale and Peter Harris in 2012.

Geir Dale, former leader of the Street Mediation project in the Norwegian Red Cross, has worked for many years in the field of restorative practices and had personally collaborated with John McDonald — the Australian RJ practitioner who developed conferencing as a method, inspired by the New Zealand Maori-model. Actually, the main character in 'A Conversation' — the conference facilitator, Jack — is modelled on John McDonald himself and his practice, as Williamson closely researched him in the process of writing the 'Jack Manning Trilogy,' of which 'A Conversation' is one of three plays on the topic of restorative justice.

Peter Harris is artistic director in the UK based Wolf + Water Arts Company and has for years been working in several countries with groups who are socially, mentally or physically challenged — using arts as a tool for personal and artistic development. Mr Harris had by the time also given many training workshops for the Red Cross and had his own amateur theatre group in Norway: No Theatre. Mr Harris was fascinated by the 'Jack Manning Trilogy' and took the initiative of directing 'A Conversation' towards a more European context together with No Theatre.

⁴¹ Please note that this theater play is a fictional artwork based on a real case. The film aims to raise awareness on the potential power of dialogue between people affected by serious crime, but it does not picture a process fully in line with all methodological requirements of a restorative justice process. To know more about restorative justice, visit www.euforumrj.org

⁴² <http://www.euforumrj.org/wp-content/uploads/2015/09/No-theatre-presentation-for-Belgium-RJW2015.pdf>

When I attended their first performance in 2012 I was deeply moved. Also, as practitioner and researcher in the field of restorative practices, I was struck by the power of theatre in communicating the emotional and transformative dimension of restorative processes. As adviser for Street Mediation in the Red Cross, I invited No Theatre in 2013 to perform at a conference for volunteers (adults) and youth Street Mediators. Due to the gravity of the play, the aftermath of a rape and murder incident, the performance was followed by a workshop facilitated by Mr Harris himself, processing the participants' conceptions and feelings in relation to conflict and the topics of the play itself. However tough to digest, the audience was intrigued by the reality of the performance. The feedback was astonishing, as everyone felt that they had gained a valuable insight into a process which is hard to understand from the outside.

Photo Øystein Johansen



Due to this positive experience the Norwegian Red Cross invited No Theatre to perform the play three more times for various audiences (volunteers, employees and their collaborators, including policy makers), the last one for a full house at The House of Literature in Oslo in 2014. Here, the play was followed by a panel debate with representatives from the police, the ministry of justice, the Norwegian Mediation service, the late criminologist and 'father' of

the Norwegian Mediation Service, Nils Christie, along with a victim who had met his father's murderer in a restorative process. Also, this time the feedback was astounding, as the audience felt they had had a unique insight into a restorative process — an experience that not so many of us get at first hand.

No Theatre's last two live performances of *A Conversation* were without the Red Cross, the first at the 15th Anniversary of the EFRJ in Leuven 2015 and the second for a public audience in Oslo, in collaboration with the Norwegian Mediation Service. Due to the very positive feedback on the performance and the fact that the members of No Theatre are now spread all over the world and can no longer continue working together on a regular basis, the group wanted to make a film of the play so that it could live on and be useful in the context of social work and restorative practices. During spring 2017 we received the sad news that the director,

Peter Harris, was diagnosed with terminal cancer. The theatre group made an effort to speed up the filming process, in respect of their beloved director and friend, to make sure he could participate and view the result of his last work, which will be screened all over the world for the restorative justice week in November. Peter passed away in August 2017."

- Espen Marius Foss

Photo Øystein Johansen



"On the occasion of the 15th anniversary of the EFRJ I was kindly invited to Leuven to attend, on behalf of the Confederation of the European Probation (CEP), the umbrella organisation for probation services in Europe, founded in 1984, some of the commemorative events organised to mark this commemoration.

I was really very excited when I started my travels to Leuven from Barcelona, the place where I live and work, as a director of the Probation Service of the Justice Department of the Autonomous Government of Catalonia, for two main reasons. I knew in advance that, in line with its traditions, the EFRJ would not prepare a very formal and classical programme, based on boring talks. Also, I was convinced that in addition I would share a good time with smart colleagues and that, for sure, I would learn more about restorative justice.

I gained a lot from the 24 hours that I was there. As expected, I found nice people, I learnt from different round tables, I shared a wonderful dinner, but over and above any other thing I was astonished by the theatre performance: 'A Conversation'.

The play is about the aftermath of a rape and murder and its impact in on all the parties involved in the situation. The play and the performance itself seem to me a strong example of the renewing power of dialogue and RJ.

The company who delivered the performance was formed of amateur actors, all of them living in Norway but coming from different origins. This mixture and the 'fresh air' that accompanies the use of amateurs, instead of being an obstacle, gave to the whole performance an added value of credibility and proximity. I was astonished, because I felt that I had experienced an exceptional way of understanding how a RJ process takes place and functions in reality.

From the very time I was there my brain started to think in two complementary directions: as a person I was sure that I would never forget that experience; as a manager of a Probation service which includes a Restorative Justice Programme I committed myself to push as much as possible to transform this experience

into one which others could share. My organisation is not rich but I came home with the idea of convincing my colleagues and others to find the way to make this a reality.

I had the view, from the very beginning, that the power coming from the performance needed to be transformed in a more permanent way, in order to show and share with all kinds of colleagues and the general public what RJ must do in order to let peace replace conflict — just using what is unique in our condition as human beings: the capacity to listen and to talk with others, even when they were responsible for producing deep pain in our lives."

- Marc Cerón i Riera

For this filming project, the EFRJ received funding from the Ministry of Justice of Catalonia, the Ministry of Labour and Justice of the Basque Country and the European Commission through a grant to the EFRJ. In addition, the EFRJ is counting on the active participation of some of its members who will contribute with the creation and translation of the subtitles into different languages: Albanian, Croatian, Dutch, English, French, German, Greek, Hebrew, Hungarian, Italian, Nepali, Polish, Portuguese, Russian, and Spanish.⁴³ We are grateful to all these sponsors and their members who are supporting this filming project and we are particularly thankful to Siw Risøy, the coordinator of No Theatre, Oddbjørn Austevik, the film editor and director, and Erika Mercz and Gyula Galyas, our colleagues from the Foresee Research Group, for their commitment and collaboration in these past months of hard work together. ~

// Espen Marius Foss

Associate Professor
Østfold University College (Norway)
espenmf@gmail.com

// Emanuela Biffi

Communication & Events Officer, EFRJ
emanuela.biffi@euforumrj.org

// Marc Cerón i Riera

Deputy Director General of Probation Justice
Department of Catalonia (Spain)
mceron@gencat.cat

⁴³ Thanks to the Albanian Foundation for Conflict Resolution, Restorative Justice Nederland, Institut Français pour la Justice Restaurative, Mediante (Belgium), Foresee Research group (Hungary), Volver asbl (Belgium), Sassari University - Dipartimento di Scienze Umanistiche e Sociali (Sardinia, Italy), Psicolus - Scuola romana di psicologia giuridica (Italy), Innovative Prison Systems (Portugal), Scientific and Methodological Center for Mediation and Law, Moscow (Russia), The Centre for Non Violent Communication (Germany), Aix-Marseille Université (France), University of Athens (Greece), Nepal Forum for Restorative, Justice, Dialogue Lab Foundation (Poland), and the Israeli center for restorative practices.

Beyond punishment and restorative justice

With Law 2014–896 of 15 August 2014 restorative justice became part of the body of French law at every stage in the procedure throughout the whole criminal justice process. The disposals available are more and more varied such that they allow victims and offenders the power to think about themselves putting forward a restorative justice disposal which best corresponds to the expectations they have.

I have seen a lot of prison films. Either the film focuses on the dark side of prisons — with no hope of making the offenders law-abiding in the future — or the prison is portrayed as a reformable 'Rehabilitation Institution,' that is, achieving new crime prevention via better therapies and better education or via stricter discipline. Modern, contemporary incarceration held an interest for me, however, for other reasons. I am interested in the emotional side — with the deep hidden pain and hatred, with all the sorrow that I sense underneath the surface and observe when I visit an inmate or read a verdict. I get similar feelings when I leave the confines of the prison and get in touch with the damaged and injured parties — the victims.

Beyond Punishment



In *Beyond punishment*,⁴⁴ I was interested in all these feelings and needs that modern judicial machinery and imprisonment do not have sufficient space for. Without a doubt, the penal system has to end the conflict to protect the general public and also to prevent vigilantism. The court, however, is unfortunately restricted from fully dealing with the conflict. By 1977 the renowned Norwegian criminologist Nils Christie (1977) had already coined the term 'Conflicts as property,' that is, the conflict is shifted away from the parties directly involved and into the justice system.

In the long run, this 'disownership' creates challenging preconditions for survivors of violent crime to rebuild their equanimity. I sensed during my research that both sides are extremely well-defended and that there exists very little belief that destructive fantasies and negative feelings could be replaced by some form of accurate perception of those on the other side.

Those suffering on the victim side remain emotionally tied to the past, still considering themselves powerless victims of tragic events and feeling that the state and courts have at times left them terribly alone. The other side stagnates as well. In the hermetic system of defence attorney, judge, public prosecutor, prison employees and forensic experts — in order to try to keep sentences as low as possible — offenders are frequently taught simultaneously to downplay their offence and yet also to appear remorseful.

In my opinion, in the majority of violent crimes, there is the possibility of having a helpful mutual victim/offender reconsideration of the fantasies, the emotions and the facts. I sought out such cases for *Beyond punishment*.

⁴⁴ <http://www.beyondpunishment.de/content.php>

The stories — a short overview

The subject of criminality ranks high in the public's attention. It is regularly featured in news stories, influences political events and plays a fundamental role in entertainment media. We are, nonetheless, abstractly discussing how to react to crime. We rarely see crime as it is experienced: as a deep injury of real people caused by real people.

USA

Leola and Lisa live in the Bronx near the supermarket where their sixteen year old son and brother was shot by a stranger. Mother and daughter have been waiting eleven years for Sean — twenty one at the time of the murder and sentenced to forty years in prison for that crime — to admit his involvement.

Trying to deal with the loss and to find answers for the seemingly inexpressible led them both to a prison in Wisconsin. By talking to others convicted of murder, they hope to make what happened more tangible and, by hearing the words and explanations of their unknown counterparts, to be able to learn to deal with the pain.

Norway

A young love in Norway ends in a murder when Hans⁴⁵ kills his sixteen year old girlfriend out of jealousy. Her father can't stand the fact that Hans is already, after only a few years in prison, allowed to return to his hometown on leave. The father is scared that he may run into Hans. When Erik and Hans encounter each other indirectly via video recordings, it seems they may be cautiously approaching each other. But will they ever have the chance to meet in person?

Germany

Patrick's father, Gerold von Braunmühl, a senior official in the foreign ministry, was killed in 1986 by the militant Red Army Faction (RAF). Despite a letter claiming responsibility that was left near the crime

scene, the names of the perpetrators remain unknown to this day. Patrick has thus been denied the possibility of engaging with his father's murderers.

Years ago, he had met with Birgit Hogeferd, a detained RAF member, at a prison. After her release, Patrick hopes for a new chance for a resolution through an encounter under better circumstances ... In the film, Patrick finds himself across from someone who has also killed in the name of the RAF: a man called Manfred.

In each of the three cases in the film, the people on both sides face a choice. Do they want to learn specifics about each other, possibly even personally meeting, in order to extricate themselves from the spiral of projections and assumptions about the other side?

Or do they prefer to stay as they are, suffering in their roles as 'victims' and 'perpetrators' but also enthralled by notions of revenge, punishment and forgetting? Is knowledge and experience of the other side's emotions actually a helpful tool?

The search for protagonists

The search for the protagonists took a lot of time. The final line ups consisted of those who were willing to be filmed and to enter into a two-way exchange. As a filmmaker, of course, you intervene in the process but without outside support it's almost impossible to manage such conflicts. Also, on the whole, the possibility of interchanges for the protagonists became clearer as the film progressed; I didn't start with that. The path of seeking protagonists actually always went via the victim side. If you try to approach the victim side from the perpetrator side, it's usually too threatening for them. I've experienced that a few times and it quickly proved to be a mistake. In the film, none of the perpetrator families wanted to join in but that's a coincidence; otherwise, I probably would have also included them. It was already a big challenge to find people who were at all willing to get involved in such an encounter with 'their' other side — and a still greater challenge to convince them to be filmed. With that, the film really is entering unknown territory and the protagonists were very brave.

⁴⁵ Name changed to preserve anonymity.

Feelings and thoughts while filming

The encounters with the protagonists were very intense. So, I had to be careful to remain a documentary filmmaker and find a balance between proximity and the observer position. I had to operate on multiple levels: as a human counterpart and empathetic conflict companion as well as a goal-oriented film maker who was proceeding economically. I had already received support and guidance from non-violent communication experts and professional restorative justice mediators during the search for the protagonists and later in the attempt to invite them to participate. However, before the final configurations had been settled on, it was already difficult because I had first to learn not to allow myself to be discouraged by the search and also to develop 'persuasiveness through empathy.'

Also, during the subsequent shooting, I had experienced support that I could always call on. I also luckily had my small film crew, which established a considerable emotional security for everyone. I was accompanied occasionally in the work by a conflict supervisor. I always had someone I could talk to. Just as the participants couldn't do it alone, I also needed support. Naturally, it was unclear whether anything would come of the process because everything was voluntary and the result of this kind of process is always unknown. So, there was always the opportunity to drop out, even up until the very end. Furthermore, I had assured all the protagonists that they would get a copy of the film and have the right of veto. I'm in regular contact with all of them to this day, even if the support isn't as intense as during the shooting.

Conditions for discussion circles within the locations

The type of discussion group that we found in the Wisconsin prison of Green Bay is not very widespread in the United States even though the Americans have a much more sophisticated system to look after the victims of violent crime. Unlike in Germany, where victim support has only arisen in the last few decades, every state in the USA has its own bureau in the department of justice which deals only with victims of violent crime. This focus, and a stronger tradition of publicly expressing oneself about personal issues in groups, makes the idea and practice of discussion circles more natural.

I found the Wisconsin circle through the former judge of the Supreme Court, Janine Geske, who is well known for her work in this field. The Green Bay Prison Program has existed since 1997 and is a psychosocial training programme with the three-day restorative justice group as a highlight. Those affected by crimes and those responsible for crimes speak in a regulated process. Both sides are able to feel deep emotions and have profound experiences despite there being only representatives from 'the other side' there and not their respective actual perpetrators or victims. In fact, I know of only a very few such programmes, which is a dilemma. If Mrs Geske and the other elderly ladies who look after such projects — and do not appear in the film — were to stop, it's not clear whether this type of mediation would continue. In Europe, there are such approaches as well, especially in Belgium. In Germany, however, they are few and far between and not in institutions. ~

// Hubertus Siegert

Film director (Germany) hs2010@sumofilm.de

// Reference

Christie, N. (1977). Conflicts as property. *British Journal of Criminology* 17(1):1–15.

⁴⁶ <http://www.human-themovie.org/>

⁴⁷ <https://vimeo.com/ondemand/anotherjustice>

Restorative justice: another way

While working on Yann Arthus Bertrand's film *Human*⁴⁶ (2015), we flew to Florida to film several interviews about justice and the death penalty. We spoke with dozens of victims and inmates. Among them were Agnes Furey and Leonard Scovens, whose story surprised us and moved us deeply. We decided to further document their journey, which is closely linked to restorative justice principles and practices. This prompted us to learn more about it; and so restorative justice became the focal point of our documentary, *Another justice*,⁴⁷ which we co-directed, was first broadcast on the French public channel LCP last December under the title *Une autre justice*.

Leonard Scovens is serving life in a Florida prison for the 1998 murders of his ex-girlfriend, Patricia Reed, and her young son, Christopher. He strangled them out of rage during a severe crack cocaine withdrawal crisis. Several years after he was found guilty and convicted, Agnes Furey, the victims' mother and grandmother, realised she could no longer stay alone with her grief. She wanted to understand. So, looking to open up and start a dialogue, she reached out to Leonard, who responded positively. As time

Leonard Scovens



went on, they kept writing often and speaking on the 'phone and eventually enrolled together in a fight to promote restorative justice.

Agnes used to be a nurse and has worked with people suffering from drug addiction. She is also firmly anti-death penalty. Nowadays, she lives in Tallahassee, Florida. A poised but lively and charismatic lady, she drives her red van all over the Sunshine State to give conferences on restorative justice in schools and churches. She also conducted a special programme with inmates in prison, and gives public readings of *Wildflowers* in the Median (2012), a book she co-wrote with Leonard, which has won several literary prizes.

Behind bars, Leonard works to create discussion groups with other prisoners and victims of crimes. Coming himself from a very difficult background where drugs, physical violence and guns were commonplace, he knows first-hand that many offenders have grown up in a spiral of violence that can be hard to escape. However, Leonard believes that one can break free from this pattern by becoming conscious of it. This is the message he is trying to get across to other inmates. But he has been transferred from prison to prison seven times over six years, which probably has to do with his efforts to organise groups for convicts to learn about restorative justice.

As Florida law forbids a crime victim's family from visiting the guilty party in prison, Agnes and Leonard can only share their parallel journeys in letters and 'phone conversations. They haven't been able to meet yet, despite their many requests to the penitential administration. In Florida, where the justice system is especially conservative and punitive, restorative justice initiatives are less developed and more readily shut down than in other states.

The very first time we met Agnes, she was sweet, calm and open-minded; she stood out from the brutal judicial landscape that we were getting to know. The next day, we visited Leonard in prison and the power of their common initiative truly struck us. In a country where mass shootings and gun violence often make headlines, where frightened citizens respond by buying firearms and where incarceration rates are among the highest in the world, Agnes and Leonard's story hit us hard. We understood that beyond their personal story, their commitment had a universal resonance.

⁴⁶<http://www.human-themovie.org/>

⁴⁷<https://vimeo.com/ondemand/anotherjustice>

In order to know more, we started writing to them. A four-way conversation unfolded month after month. This is when Agnes told us about two other criminal cases involving restorative justice, which had also happened in Tallahassee. These stories involved very different people and families, and both were astonishing in their own right. We quickly decided that we wanted to film these different ways of seeing justice — a justice that should aim to repair and rebuild rather than to punish.

Over the following year, we travelled to Florida several times to film Agnes, Leonard, and other protagonists of our film. Their respective journeys seemed organically connected. They echoed each other in ways that have allowed us to further examine the concepts and meaning of restorative justice.

Julie and Michael McBride's son, Conor, was a student when he shot and killed his girlfriend, Ann Grosmaire, during an argument. The McBrides were close to the Grosmaires; Conor and Ann were about to get married. The Grosmaires' first reaction was to tell the McBrides: 'We have all lost a child.' Both families started looking into alternative justice options, which is how they heard about restorative justice. With a lot of perseverance, they were able to organise a restorative dialogue. Ultimately, Conor was sentenced to 20 years in jail and 10 years of probation. Today, Conor is still in prison, but is active in bi-weekly sessions of the Con-Quest Program (a programme of discussion circles and classes for inmates, led by fellow prisoners and outside volunteers; Agnes used to participate). He leads some of the sessions himself, usually to talk to his peers about restorative justice. The Grosmaires keep visiting him very regularly and he has begun considering his future out of jail.

The third story we looked at is that of Renée Napier and Eric Smallridge. At 24, Eric crashed his car into another car while drunk, instantly killing Lisa and Meagan, both 20. He was sentenced to eleven years in prison. Meagan's mother Renée decided to give meaning to this tragedy. She created a foundation to raise awareness among young people about the dangers of drunk driving. Very early on, she asked Eric if he would like to speak about his experience, and then convinced the Department of Corrections to grant him some time out of prison to come and speak with her in schools about their experience. Eric is now free, rebuilding a life of his own, and keeps touring schools with Renée.

Although the film's main focus is on the characters and their personal stories, meeting with and interviewing specialists was of paramount importance in order to put these stories into perspective and convey their significance. Among them, Sujatha Baliga, who is the director of the Restorative Justice Project at Impact Justice⁴⁸ in Oakland and also organised the restorative dialogue in the Grosmaires-McBrides case, was our main guide.

Leonard and Agnes still aren't able to meet and Leonard will never get out of jail. Conor is still in prison but regularly meets with Ann's parents and is building a future for himself. Eric is now free and remains close to Meagan's mother. All of them, at different stages of their unique stories, are building their trajectories.

We see *Another justice* as the continuation of our respective previous works, which showed and questioned the incredible human ability to recover in the wake of tragedy. More than anything, we want to give a platform for those who get the better of their scars in order to build a different future for themselves and for others. ⇐

// Isabelle Vayron and Chloé Henry-Biabaud
Directors of the documentary *Another justice*
(France)

// Reference
Furey, A. and Scovens, L. (eds.) (2012). *Wildflowers in the Median: a restorative journey into healing, justice and joy*. Bloomington, IN: iUniverse.

⁴⁸<http://impactjustice.org/>

From each side

I was sixteen when I met Tom at my high school. We started dating and I fell in love for the first time. He was caring and polite to my friends and family. A month into our relationship, our school threw a Christmas dance. Having a boyfriend to escort me felt very "grown up," so I thought it was only appropriate to try drinking rum for the first time, too. Unfortunately, I became very ill and spent the night in the bathroom, vomiting convulsively, drifting in and out of consciousness. To my relief, Tom came to my rescue and carried me out into a taxi. I remember being frustrated with my incapacitated state, and the fact that I wasn't able to move a limb or utter a word of thanks. But my gratitude turned to horror when we got home and Tom laid me in my bed, where he proceeded to undress me and get on top of me. Unable to fight back, I stayed sane through the painful ordeal by focusing on my alarm clock, silently counting the seconds while he raped me. It was the darkest place I'd ever been to.

Without uttering a word about the crime that preceded our breakup, Tom and I went our separate ways. My ideas about sexual violence came from the movies, where the assailant was usually unknown and armed, lurking behind a bush—not your boyfriend who raped you in your own bed. By the time I'd dismantled these misconceptions, Tom had completed his student exchange programme and moved back to Australia, and my physical injuries had healed.

As many women have done before and after me, I told myself it was pointless to address what had happened, and I tried to move on. As with so many women before and after me, the consequences cut too deep for it to be that simple.

Nine years later, I'd struggled with various destructive coping mechanisms that ended up harming me more than helping. I'd silenced and blamed myself because I'd gotten drunk and shown a "lack of judgment." This led me to doubt all my choices, my relationships, my career choices, my self-worth. One day, I walked into a café in tears, feeling lost and hopeless. I meant to doodle in my notebook to calm my nerves, but instead, I watched in wonder as a letter streamed out of my pen, addressed to Tom. It was a detailed description of the abuse he'd subjected me to, for which I made him wholly responsible. It was an empowering statement that marked the end to my era of shame and self-blame.

I prepared myself for all kinds of responses, being accused of lies or outright denial of the whole ordeal. The only outcome I didn't prepare for was the typed confession I got back from Tom, full of disarming regret. Little did I know that this would spark an eight-year long correspondence, where we analysed the causes and consequences of that fateful night. I made him aware of the hurt he'd caused me and how it had affected my life, while also learning about the toxic attitudes that drove his actions.

By this point in time, the statute of limitations for his crime against me had passed. In the absence of a criminal justice procedure, we resorted to creating our own process of responsibility and personal justice during our eight years of correspondence.

Nearly sixteen years after that fateful night, I'd come to a point where I wanted to let go of my past in order to have a brighter future; one that wasn't dominated by the violence I'd been subjected to. This is when I discovered that I needed to face Tom, to speak my truth, and place the responsibility with him, in person. At the end of the day, the written word is silent, and I wanted to break my silence once and for all.

Iceland and Australia are as far apart on the planet as it gets, so I suggested we meet in the middle, which happened to be South Africa. I'd be lying if I said I didn't have doubts along the way, wondering if it was even possible to find closure after something that had marked my life so deeply.

Once in South Africa, Tom and I told each other our life stories. Little by little, I got a picture of the teenager who had violated me, as well as of the man he'd grown into, a man who had to find a way to live with himself knowing that he'd caused immeasurable pain to another human being. Tom also got a chance to hear and comprehend how his actions had impacted my life, so he could shoulder full responsibility for them.

I left South Africa with a strong sense of hope that something constructive could be built out of the ruins, that our analysis of the past could potentially give insight into the silent epidemic that is sexual violence. Together, we wrote the book *South of Forgiveness*⁴⁹ and consequently gave a TED talk⁵⁰ about our story. In my opinion, survivors of sexual violence have had their attire and behaviour scrutinized for too long, instead of looking into the minds of those who perpetrate it, to whom the focus needs to shift.

After going public with our story, I've learned about restorative initiatives around the world, where survivors and perpetrators meet up with the aim of processing acts of abuse, much as Tom and I did. It has strengthened my belief that under the right circumstances, where safety is guaranteed, this kind of dialogue can have a constructive and restorative effect. As it is an emerging field, not many countries have restorative justice resources for survivors and perpetrators as of yet, but I hope that in the future, it will be an option that is available to those who think it could benefit them, to help them process their experiences and build themselves a better future.

Last but not least, the way I healed from my trauma is by no means a formula intended for others. There is no one-size-fits-all solution to recovery. The only recommendation I have for survivors is to always put your own safety and well-being first. Remember that you're precious, you didn't deserve what happened to you, and you're not alone.

// Thordis Elva

Writer and activist (Iceland)
www.southofforgiveness.com

⁴⁹ <http://www.southofforgiveness.com/>

⁵⁰ https://www.ted.com/talks/thordis_elva_tom_stranger_our_story_of_rape_and_reconciliation

In 1996 I was an 18 year old Australian exchange student spending a year in the northern European country of Iceland. It was at the school I was attending in downtown Reykjavik where I met a local girl by the name of Thordis, and despite being from opposite ends of the earth, a natural and mutual teenage romance grew. In contrast to my homesickness and darkening winter days, the relationship proved to be a source of companionship.

A month into the relationship our school's Christmas Ball was held, and it was on this night that I made immeasurably selfish and damaging choices. As Thordis' boyfriend, I took it upon myself to take her home when she became drunk. When home I didn't ask for consent from Thordis, and as she was intoxicated, she was unable to give it. Rape is the only word for what I next did. I left that night, and a number of days later I magnified the hurt when I severed the relationship.

It is still mystifying to me how I employed a categorical denial of memories and internally evaded any conscious acknowledgement of the pain I'd caused Thordis. I saw her only a handful of times before I left Iceland for Australia around 6 months later. This running from the truth and suppression of memories continued for years, until in 2005 when I received an email from Thordis. In this email she explained to me the unmistakable reality of what she had experienced that night, and within it I re-learned the truth.

In the following miraculous but shaky few emails, for me a process of comprehension was begun. The denial was done with, my ego protecting convenience of seeing it as sex and not rape was exploded, and I had accepted the definition of my actions as rape. My immediate reaction of flooding guilt didn't help the need to establish some kind of reasoned dialogue, and when Thordis was explaining how that night was sewn into her present, I was fumbling with the desire to shamefully drop to my knees. Thordis was suggesting a path forward that blended that night into our self-perceptions, being literally years ahead of myself in dealing with the rape, but I struggled to comprehend this.

I understand this now, as for 9 years Thordis had been dealing with the past, and I was freshly calculating the weight of what I saw as my unforgiveable violation. I thought I needed to validate the trauma I had caused her, but I was not so willing to contemplate any resolutions for myself and was instead moving around, drinking/smoking, and went to great lengths to avoid facing myself.

However, as time and life events past the correspondence continued as an analysis of the past, always strictly on topic, but also as a trusted space to 'talk', to air thoughts that hadn't yet been voiced.

Within this exchange I felt that I needed to, as much as possible, fathom the damage I had caused. For me to integrate/absorb my actions, the numbing and running had to stop, and the fallout had to be realised. I also sought to comprehend my own past, and began to study and examine the influences around me, how I was socialised, who I looked up to, and my own history of relationships with women. To address the shame and guilt, it became necessary to look at the context that didn't cause me to do what I did, but contributed to misconceptions and self-concepts I had. The unhealthy internal dialogue, and viewing myself as a perpetrator above other facets of my character, needed to be overcome and healed.

When Thordis suggested we meet in Cape Town in 2013, I finally understood the truth that you cannot cut yourself free yourself from your own shadow. Best to understand its shades, and learn to live with it.

The week-long meeting in Cape Town changed my life. To be 'in the room' and see and hear Thordis give colour to her past, that night, and her present, was a powerful and pure way to communicate and measure the after-effects of my sexual violence. To be able to say it was my entire fault,

in person, was also inexplicably powerful. To hear her say she forgave me, in person, offered me a key to the possibly of a future with self-worth and love.

When Thordis wrote the core of *South of Forgiveness*, and I became involved in contributing to the book, there was an acknowledgement that placing our personal histories into a public discussion would generate reductive and constructive discussion. I also knew it would be incredibly difficult for some audiences to encounter due to their own experiences of sexual violence. The challenge has been in trying to not politicise the TED talk or book, but instead sustain that the core intention is to merely contribute to the political discourse surrounding sexual violence, not to offer simplified arguments around forgiveness or methodologies for other to follow. I also personally believe that just challenging the silence, shame and stigma is a necessary act, because gender based violence continues to destroy lives when we remain silent. Additionally, I believe men have a collective encumbrance to be more vocal on this issue, and that belief has continued to inspire me to speak plainly about my own perpetration of abuse, and what I have learned in the years since.

When I look at our past through a Restorative Justice lens, I think it serves to promote the idea that dialogue in any form can be healing. The years of emails exchanged with Thordis set the foundation for the in-person interactions we later had. It also possibly serves as an occasion of an unmediated correspondence, which can safely occur if the setting, communication and pace are dictated by the survivor.

Lastly, if I have learnt anything, it is this paradoxical potential: taking absolute responsibility for your actions is less painful and destructive than suppressing them. –

//Tom Stranger

Youth worker (Australia)
www.southofforgiveness.com



Prison radio: giving voice to alternative stories

"... because a prisoner is human being and we would like to make programmes that help him remain a human being..."
- Ábi, one of the prison radio presenters.

The good example of the British Prison Radio, our love of stories, the power of radio and the challenge to work with people most of society rejects: these were the main building blocks we started to build our project on, a radio made by prisoners for prisoners. Now, four years after we first set foot in Vác Penitentiary, a prison housing almost a thousand male inmates, we can see how strong what we have built is and what purpose it can fulfill.

During a friendly gathering as the conversation turned to the usual topic of how to save the world from itself, my dear friend Nick Thorpe, the BBC correspondent to Hungary, mentioned the success of the British Prison Radio. It seemed such a simple and wonderful idea that we decided on the spot to give it a go and set up a radio in a Hungarian prison. Both my radio journalist friend and myself believe in the healing power of stories. At that point in his life he was doing all he could to turn his profession from being part of the problem to being part of the solution – practicing a kind of healing journalism – whereas I had moved more and more towards narrative therapy, a non-blaming, non-pathologizing, respectful approach to counselling and especially community work. So, it didn't seem to matter that we had had no experience in working with prisoners. After all, we were not interested in the dominant stories; rather we were after the alternative stories of value-based strength and skills that can lead people out of difficult situations.

Setting up the radio

proved to be easier than we expected with the generous help of know-how from the British Prison Radio Association and the surprising openness of the Hungarian prison authorities. In 2013, we were given permission to start work at Vác Penitentiary, a prison with 850 inmates not far from Budapest, and after 6 months of preliminary work and training, Bars Fm – a station name given by the prisoners – started broadcasting on 1st December. Soon a Norwegian fund made it possible for us to start two more radios, one in Győr, mainly for remand prisoners, and one in Budapest, where the radio programmes are produced by incarcerated women. Broadcasting is pre-recorded and is limited to the prison cells via the closed-circuit video channel on their TV sets. Some of the radio programmes are shared by all three radios and we have recently obtained permission from the prison authorities to broadcast the best radio pieces to the wider public in the form of podcasts.

Photo Zoltan Rozgonyi



Radio work

is voluntary in all three prisons. After an official security check volunteers receive a training in cutting, editing, and journalism, and take part in regular team building and other activities done by members of our organization, the Speak Out Association. Programmes are decided by the radio teams which have 5 to 12 members each in varying numbers as prisoners get released and new applicants start their training. In the oldest working radio programme, the team has become so well-functioning and autonomous that they also lead training. We, the mentors, provide background materials, arrange interviewees from the outside and provide general maintenance.

The idea was to create a platform – the radio – where prisoners can discuss issues that concern them and are not talked about. It would benefit the radio presenters through teamwork, the interviewees through telling their own stories, probably for the first time, in a way that makes them stronger, and the listeners would have programmes that were specially made for them and have a sense of worthiness by having their own radio.

And the beauty of the endeavour is that people could travel between these groups. Anybody – or almost anybody – can become a radio presenter, anybody can be interviewed, and they are all listeners.

The first thing we noticed was how very quickly prisoners started using this opportunity at the radio team to work in teams. To re-learn the skills of arguing, reasoning and listening to each other. Skills the prison morale did not encourage. The prison credo says, "mind your own business" and "never trust anybody" – they even have an acronym (NTA) for that to warn each other if they happen to deviate from it. Watch out! You gonna get into trouble!

Decision-making and creativity were other skills they seemed to enjoy again in an environment where those are systematically extinguished in a large scale. Tamás, our first chief editor, told me that when he first went out again he just stood in front of any door, waiting to be let out or in as for years he was not allowed to open or close a door.

Over the years, the radios have evolved into creative workshops where the unwritten prison rules of hierarchy and mistrust only marginally apply.

Programmes

include talk shows, prison news and interviews interspersed with lots of music, the main attraction to start listening to the radio. To give you a flavour of the radios, here are some of our most important programmes. Morning Cool is a chatty talk show to start the day in high spirits.

Black-Nes is also a talk show covering important issues, such as new rules and regulations and rights of prisoners but in a light and easily understandable manner. The name refers to the importance of coffee in prison. As the saying goes, 'if there's coffee there's everything'. People and Their Stories have in-depth interviews with fellow prisoners about their lives in and out of prison, sometimes about their crimes as well. It is important to note here that one of our principal guidelines is that radio producers should always bear in mind the feelings of the victims and be respectful of their pain even though they cannot hear the programmes. Bell of your Soul is a religious programme of several faiths and denominations. Direct Contact explores the rights and wrongs of keeping contact with loved ones. Free will, the Request Show is of course the most popular programme. Help in Hungarian is a programme designed to help foreign prisoners get by in a Hungarian prison where hardly anyone speaks English. The Apple of our Eyes is about children and how to keep in touch with them in a meaningful way, produced by women prisoners. Way of life, also by women, deals with gastronomy and beauty tips in prison.

Feedback is possible via the 'radio boxes' put out on corridors. According to our survey 77% of the prisoners switch on prison radio once a day.

Our work is informed by

two main ideas: narrative and restorative practices. The two approaches have much in common: the focus on community rather than the individual, the importance of the dialogue, an awareness of power relations in all interactions, and the value of traditional community practices.

The narrative concept

provides the basis for the radio as programmes act as 'definitional ceremonies' of the prisoners to construct narratives that are less painful and more fulfilling to live by. Barbara Myerhoff, the American social anthropologist, coined the word while working with an elderly Jewish community who felt isolated (Myerhoff, 1982):

Definitional ceremonies deal with the problems of invisibility and marginality; they are strategies that provide opportunities for being seen and in one's own terms, garnering witnesses to one's worth, vitality, and being (1982, p.267)

We live in our stories. If we cannot tell them, we hardly exist. But natural audiences are sometimes hard to find and so they must be artificially created. Prisoners feel the only stories they have about themselves are laden with crime and sin. But if we know how to ask the right questions we can find the alternative stories of compassion, care, love or empathy. By thickening these stories, we strengthen the prisoners and make it possible for them to face their crimes. And what better way to show your worth and values than in a radio programme?

Restorative work

is present in our everyday lives as well as in our programmes and projects.

The circle.

We start our sessions with a circle and try to solve our many conflicts using it. Our talking piece is a toy microphone which has the light-heartedness of a toy and does not threaten to record words, but connects our community to its task and reminds us to be restorative when holding the real mic.



Victims.

Every time they have a programme on a crime, the victim's point of view is always present in one way or other. We use recordings to connect offenders and victims through the prison walls. One such project was when we interviewed prisoners who committed crimes against the elderly, took these recordings to retirement homes and recorded old people's reactions to them, and took them back to prison. These chains of recording then were taken to young offenders and vulnerable youth homes. We prepared short snippets of the recordings for teachers to use as starting points for debate. We hope they serve as prevention.

Prevention

is targeted in other ways as well. One of the radio presenters, a young man convicted for drug trafficking, noticed that many of his peers from very different backgrounds went through very similar stages to get to the same place, prison due to drugs. So, they put their heads together, defined the stages, told their stories – first to each other – and convinced the prison authorities to invite teenagers to hear a performance made up of these stories. It has been a very successful programme that has been seen by hundreds of teenagers. The performance naturally was also made into a radio piece that has resulted in our first professional recognition, a national journalist prize for under 30s.

Teaching.

We have plans to record family group decision making (FGDM) sessions and turn them into radio programmes. They could serve two purposes: they would inform inmates of a possibility or even just the idea of reconciliation, while also serving as resource material for teaching restorative practice techniques. Unfortunately, hardly any FGDM happens in Hungary but we have not given up hope on this plan.

Podcasts - setting prison radio free.

As it might be apparent from the above, we are working on bridging the gap between prison and the outside world. We strongly believe that there could be no change without first understanding each other, and understanding can only happen if we listen to each other's stories. The Association provides a safety net for the radio presenters after their release and several of them are happy to volunteer for us. Some of them have also started their own shows at small community radios in prison-related topics. We appear at festivals, universities and secondary schools, and always have ex-prisoners with us to convey authentic stories. It was most moving for the two prisoners who were allowed to attend the IIRP Europe Conference in Budapest to receive such appreciation from Ted Wachtel for an account of their personal quest.

Our most recent endeavour is starting a podcast. Programmes will come both from the inside – we have just received permission from the prison authorities to broadcast the best pieces of prison radio – and the outside. Released prisoners work with us to record prison-related stories. We would like to capture the interest of the audience by letting them glimpse a very secretive and isolated world and show them that it is by far more varied and familiar than what the popular prison feature films might let us believe. Being on the outside will also enable us to have more direct contact with victims or the loved ones of prisoners, themselves also victims of crime in a way. Thus, we will be able to fully engage prisoners, victims and the wider community. –

Prison-theatre and restorative justice

In this project directed by Antonio Turco, we illustrate the restorative impact of an important prison-theatre experience. We are talking about theatre company Stabile Assai in the Rebibbia prison in Rome. The theatre company benefits from major collaborations with Associazione italiana Cultura e Sport (AiCS)⁵¹ (for the dissemination of its events), with the Chair of Social Psychology and Law of the University of Sassari and with Psicolus (Roman School of Psychology and Law — a non-profit association), both of whom support the scientific and restorative values of the project.

The theatre company is an expression of 'prison dramaturgy,' which is a social theatre of testimonies where prisoners are given the opportunity to share their difficulties and exchange their life stories. Similar theatre tools are used in other fields of social work (for example, with young people, migrants, drug-dependents, mentally distressed people and victims of violence); in this case, the focus is the prison setting and the social inclusion of prisoners. An important aim of the theatre performances is to create a bridge to connect prisoners and with the outside community to promote mutual understanding beyond stereotypes.

Stabile Assai is the oldest theatre group in an Italian prison (2017 is its 35th anniversary). Its distinctive features are:

- its composition (it is made up of prisoners, from semi-free detainees who enjoy special permits, as well as former prisoners, prison staff and professional musicians);
- performances throughout the national territory in the major Italian theatres, festivals and squares;
- its lyrics are completely new, dedicated to the great themes of marginalisation: the inmates make up plots through which they revisit their stories and build a communication with the outside in a dramatic style.

Detained for mafia crimes, for example, they co-wrote and staged three shows about crimes in three Italian major cities: Rome, Naples, Palermo.

The prisoners rewrite their criminal actions focusing on the consequences for themselves, for the victim and for the community, making visible their own paths of change. We believe that constitutes a formidable tool for

- reconnecting the prison system with the external world;
- reactivating a dialogue that detention inevitably has interrupted by delegating to the prison and its protagonists a responsibility that instead belongs to the community;
- setting up the conditions for the prevention of crime by enacting promotional strategies that reduce the opportunities for deviance, marginalisation and social isolation.

⁵¹ <http://www.aics.it/>

Inmate-actors of the theatre company go into schools and talk with girls and boys on the risks of bullying, of deviant action and also of indifference to the hardship and the suffering of the most vulnerable people and conditions. People with a criminal past are warning against the risks of bravado; in speaking of the suffering of the victims, they will be credible because they put themselves in the action. They don't interpret the protagonists of classic theatre. They enact their lives — lives with other known and recognisable daily dramas and chances of succeeding, despite everything.

This applies to the narrator, but also to the audience members who participate in the search for possible meanings through an interpretive cooperative work with those detained, prison representatives and experts who, as spectators, may be amazed at the story told.

Restorative aims

What are the restorative aims and effects of the activity? What connections can be identified with restorative justice?

The first point concerns the goal of letting the social community know the life paths and the changes of the offender after the crime and the conviction. Because the community needs to go beyond the negative emotions generated by the offence, it needs to know what are the subsequent paths in order to verify the commitment of author to change and their will to make symbolic restoration even through theatrical representations. For example, in the two shows dedicated to the tragic deaths of Judges Falcone and Borsellino, *Alle due i monaci tornano in convento* (At two the monks return to the convent) (2012) and *Il corno di Olifante* (The horn of Olifante) (2017), the narration of the event intersects with micro-stories that underpin or feed the mafia.

Content is another relevant aspect. The texts of the shows express the values and principles of restorative justice: relationships, responsibility, respect, inclusion and solidarity. In some cases, they stage restorative justice practices, such as *e ... (and ...)* (2008) where a meeting between a murderer and the victim's father was presented. It was a very painful encounter for both. They needed to say, to know, to express anger, vengeance, rancour and guilt with an awareness of the difficulty of that encounter, of their individual paths and of needing to get past the event that caused the harm.

We also consider social skills that develop through theatrical activity: individual responsibility, respect for rules, sharing with the group and working for goals, all skills which prison processes undermine even though they are fundamental to active reintegration into the community. But such skills are also developed through another aspect that performances facilitate/enable: the free encounter with wives, daughters, sons and other significant siblings. In the time of detention, such encounters are inevitably mediated by the prison, its rules and its barriers, not just the physical ones. During performances, relationships outside the role and circumstances of detention can be used and this supports the development of the skills that are the basis of those relationships and which we know are also crucial for relapse prevention through positive relational/social engagements.

Building a show also facilitates another network — the institutional one: the prison, the supervising court, local government and associations. All work together with respect to the same objective, which is not individual (the possible reintegration of a prisoner) but social: the approach of two social parties separated not only by the offence, but from the response to the offence: detention. It is an example, an exercise of collective self-efficacy, as Albert Bandura (1977) has taught us, of the belief that success is the goal is the result of everyone's involvement.

And so, to conclude, crime prevention cannot be an individual goal; it cannot be the responsibility only of the system of justice. It is a collective goal that requires the responsibility of everyone and all in an ecological key, because responsibility consists of a function that circulates between subjects and systems, *responsibility does not have an ontological, but interactive, relational nature: it is not a content but a result of relationships* (De Leo, 1996, p. 56 authors' translation). –

// Patrizia Patrizi

Professor of Psychology and Law and
Restorative Justice at the University of Sassari,
Head of the research unit, EFRJ Board member
(Italy)
patrizi@uniss.it

// Antonio Turco

Culture Director Rebibbia prison and Director
Teatro Stabile Assai (Italy)
antonio.turco@giustizia.it

// Reference

Bandura, A. (1977). Self-efficacy: toward a unifying theory of behavioural change. *Psychological Review* 84(2):191–215.
De Leo, G. (1996). *Psicologia della responsabilità*. Roma-Bari: Laterza.

Walls talk: restorative art works inside and outside prison

"Muren vertellen (Walls talk)" (Activity A12) was a restorative workshop on words and images, part of the European project 'PAROL! Writing and art beyond walls, beyond borders' (2013-2015) within the framework of the Culture Programme co-financed by the European Commission. The arts project, led by "Creatief Schrijven", a Flemish writer's association, was co-organised with partners from Greece, Poland, Serbia and Italy in 13 prisons across Europe. On 4-13 July 2013, it brought together artists, victims and offenders in the prison of Dendermonde (Belgium). The workshop was organised by "Creatief Schrijven" (represented by PAROL!'s initiator Diederik De Beir) in collaboration with Within Without Walls vzw, CAW Dendermonde and Suggnomè vzw. Within Without Walls vzw was represented by Jan De Cock and Hilde Van Geel (workshop animators), Peter Verbruggen (visual artist and graphic designer) and Lotte Dodion (writer and performer). More info on the whole arts project can be found here: www.parol-art.eu.⁵²



⁵²The pictures of this text are courtesy of Diederik De Beir, Peter Verbruggen and Karel Verhoeven.

Panels inside walls



Panels outside walls



Different art works resulted from the workshop 'Walls Talk' which are still visible inside and outside the walls of Dendermonde prison. Lotte Dodion started with short creative writing exercises, combining personal messages with humour in a graphic and visual manner. Peter Verbruggen joined the activity focusing on the graphical element.

'Words' are represented through the poems written by inmates, victims and citizens; 'images' are visible through the colours put together by the same group. Among other activities, inmates searched for the dominant colours inside the walls, while the citizens and victims looked outside the walls. Two wooden panels were made with these colours and can be seen inside and outside the prison. The 'inside colours' appear on the outside wall of the prison as a permanent artwork; the 'outside colours' appear on the inside wall of the prison yard used for the daily walks. The group also produced large paintings on wood. This resulted in a diptych and a triptych showing a personal motif, combining word and image. The colours became part of PAROL!'s corporate ID and strengthened its visibility and image.



Jan De Cock and Hilde Van Geel from Within-Without-Walls assisted the whole process mediating between the different parties of the group. This resulted in a unique and successful collaboration. Till date, both groups -inmates and victims/citizens- are still in contact.

For the opening of the exhibition "Paper wins over stone" in the city library of Dendermonde (22 January 2015), the series of panels with the inside colours were put on the exterior wall of the prison as material cultural heritage of the project PAROL!. The diptych and triptych were put on display in the city library of Dendermonde during the whole period of the exhibition (till 21 February 2015). -

// Diederik De Beir
Initiator PAROL! (Belgium)
diederik.debeir@hetperspectief.net

Fairy tales from prisoners: an audiobook for kids

"Fairy tales in freedom" (Fiabe in libertà) is an audiobook containing five stories of princesses, castles, and young heroes who fight against evil. The stories were written, composed and told by detainees in the Montacuto prison (province of Ancona) in order to shorten distances with their children. The storytelling and story writing workshops were organised to help detainees to answer the question: 'Daddy, can you please tell me a fairy tale?'

The detainees engaged for several months in workshops working on texts, music and interpretation. Often, they renounced other recreational and sports activities to participate. As told by the inmates, 'This project was a great experience because it brought us back to our childhood. With the audiobook, we can now tell children those fairy tales that no one ever told us when we were kids, and those fairy tales we cannot tell as adults to our children because we are here. It was also nice to work together, collect tales from other traditions and convey in this way our feelings and emotions'.

A DVD and an illustrated book are now for sale in libraries and on the web and it is directed to children between 6 and 10 (www.radioincredibile.com and www.hacca.it). The income of the sales (500 copies at 14.90 euros each) will be used to fund a second edition. -

// Claudio Siepi

Responsible of the laboratory of ideas at Radio Incredibile (Italy) c.siepi@radioincredibile.com

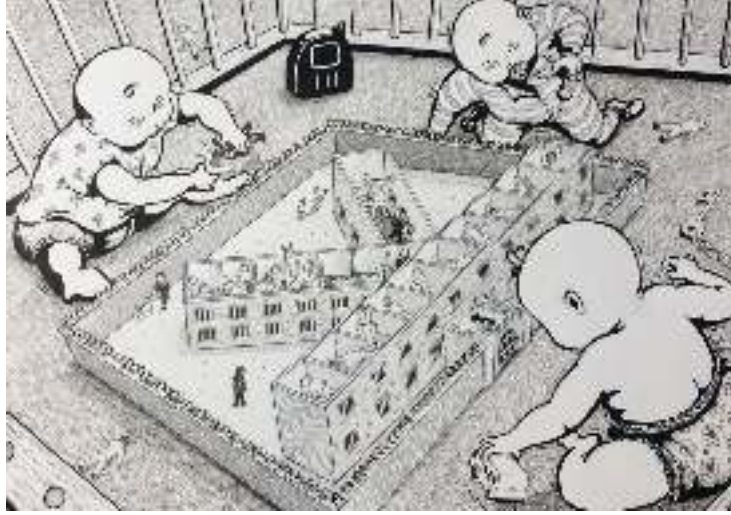
Koestler Trust: art awards scheme for offenders

The Koestler Trust (UK) is an art awards scheme for offenders, secure patients and detainees. In the next pages, you will find some artworks from the 2017 Koestler Awards entitled 'Inside', curated by Antony Gormley. More information on www.koestlertrust.org.uk. -

Am I Laughing, or Am I Screaming Inside?, HM Prison Lewes, Mixed Media. Image courtesy of the Koestler Trust



Play Time, Camden and Islington Probation, Drawing.
Image courtesy of the Koestler Trust



Trapped. Inside, HM Prison Peterborough, Mixed
Media. Image courtesy of the Koestler Trust



Broken Person, HM Prison Peterborough, Portrait.
Image courtesy of the Koestler Trust



Inside my Prison; Outside my Prison Cell,
HM Prison Liverpool, Drawing. Image
courtesy of the Koestler Trust



The Dream Door is too Small, Katherine Price Hughes House,
Painting. Image courtesy of the Koestler Trust



Human chain and songs outside prison walls

Within the framework of the Year of the Mercy presented by Pope Francis in 2016, the Belgian organization Within-Without-Walls proposed to embrace the prison of Antwerp with a human chain. Indeed, prisoners' visits is one of the explicit acts of compassion asked by Pope Francis and care for inmates is not a monopoly of Christians.

On 6 November 2016, communities were called to open their hearts for people in detention. Together with the association Within-Without-Walls, other organisations (e.g. taking care of prisoners), schools, political parties, choirs, trade unions, youth organisations and the wider community were called to participate and make a circle of people around the prison.

Several hundreds of people participated: ex-prisoners, victims, social workers, youth workers, women, men, children, gays, neighbours, students, prison guards, relatives of prisoners, Christians and Muslims, all came together to embrace the prison of Antwerp.

The event was organised in a way that people could map the zone and take their position. At a given time, all people started to sing the Peace Song (including an additional verse written for this special occasion). This is why choirs were also invited to join the event! With their help, the song was loud enough to reach the inmates inside the prison. The event was concluded with the gesture of three children (one of a prisoner, one of a victim, one of another citizen) who put together flowers into a bouquet that was left at the prison gate.

The symbolic value of this event was clear: walls do not keep mercy out. Justice and mercy can go together. The event called for no prejudices and no fears towards prisoners and, instead, more opportunities, more hope, more humanity to work together in a better world where victims and prisoners can live. The aim was a clear stand for peace, initiated by Pope Francis and brought into people's hands. -

// Jan De Cock

Coordinator Within-Without-Walls (Belgium)
jandecock@hotmail.com

Photo requests by people held in extreme isolation

Photo Requests from Solitary is a United States-based project which aims to connect people held in long-term solitary confinement in jails and state and federal prisons to the outside world. People held in extreme isolation for 22-24 hours a day are invited to request an image of anything at all, real or imagined. Volunteer photographers and artists then create photographs of the requested images and send them back to those inside solitary. These photographs try to replicate the original request as closely as possible.

(Photo) Some people's requests seemed to be visions of their own future. Ramon asked for a photo of 'a man getting released from Prison with \$40.00 in his pocket with no family and no support after doing so many years in prison. Confuse with himself and don't know which Road to choose to survive out there in the world.' In New York, people are generally released from upstate prisons with \$40.00 and a bus ticket.

"Crossroads," Photographer - Alyssa Romano for Ramon in New York



Photo Requests from Solitary began in 2009 with the grassroots coalition Tamms Year Ten, which formed to protest the appalling conditions of Tamms Correctional Center, a supermax prison in central Illinois. The project was successful; photographers from across the country fulfilled the photo requests from men held inside Tamms, and the prison was shut down in 2013. More recently, Photo Requests has held shows in New York City and for New York state legislators, this time with photos and requests from men in isolation in New York State prisons. In New York, Photo Requests from Solitary partnered with the Campaign for Alternatives to Isolated Confinement, an activist group behind a bill in the state legislature to end long-term solitary confinement. Examples of photos requested are frogs surrounded by grass, deer in the woods, a sunrise over the ocean, and the Barclays Center in Brooklyn, a venue which was built during that person's incarceration and which he had never seen. At this time, more than 100 men and women around the United States have received photographs.

On any given day it is estimated that there are 80,000-100,000 people held in isolation in the United States, many of whom are there for nonviolent rule infractions. Solitary confinement sentences can range from days to

decades, with little oversight. Physical and mental deterioration, self-mutilation, and suicide are common side effects of prolonged isolation. This project seeks to affirm the creativity and humanity of those held in solitary confinement units and supermax prisons, as well as to illustrate the torturous conditions under which thousands of human beings are held daily. →

For more information, visit solitarywatch.com/photo-requests-solitary/ or email Photo Requests from Solitary at photorequestsfromsolitary@gmail.com



(Photo) Bob asked for 'a winter night scene, with a full moon shining off the snow. Trees in the back ground. And a pack of gray wolves standing just outside the trees in the snow, and their pack leader, AN ALL WHITE WOLF, on a plateau, howling at the full moon.' He explained, 'To me, wolves represent "FREEDOM" and so does the wilderness...'

// Marlies Talay

Criminology Master student (USA)
marlies.talay@gmail.com

For several years, the European Forum for Restorative Justice has explored innovative and inspiring practices that bring together different forms of art and restorative justice. On the occasion of the International Restorative Justice Week 2017, the EFRJ collected a series of articles exploring the intersections between art and restorative justice, either as ideas exploring our restorative imaginations, or as ongoing initiatives encouraging dialogue between conflicting parties, or as art projects giving a voice and raising awareness about restorative justice.

© European Forum for Restorative Justice 2017
Hooverplein 10 - 3000 Leuven - Belgium
www.euforumrj.org info@euforumrj.org

